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**A GUIDE
TO THE
MYSORE STATE**

A GUIDE
TO THE
MYSORE STATE



Mysore :
Sree Panchacharya Electric Press,
1935

PREFACE.

This little book has been prepared by the Excursions Sub-Committee of the eighth All-India Oriental Conference. Since it has been prepared and printed at a short notice, readers are requested to overlook its deficiencies. Of the various books consulted, in its preparation we acknowledge our special indebtedness to the Mysore Gazetteer. Our thanks are due to the Government of Mysore who kindly lent the blocks and to Dr. M. H. Gopal M.A., P.H.D., Excursions Secretary and Mr. S. Venkatadesikachar, M.A., who drafted the work and saw it through the press.

M. H. KRISHNA,

The University,

25th Dec. 1935.

Local Secretary,

Eighth All-India Oriental Conference.

MYSORÉ.

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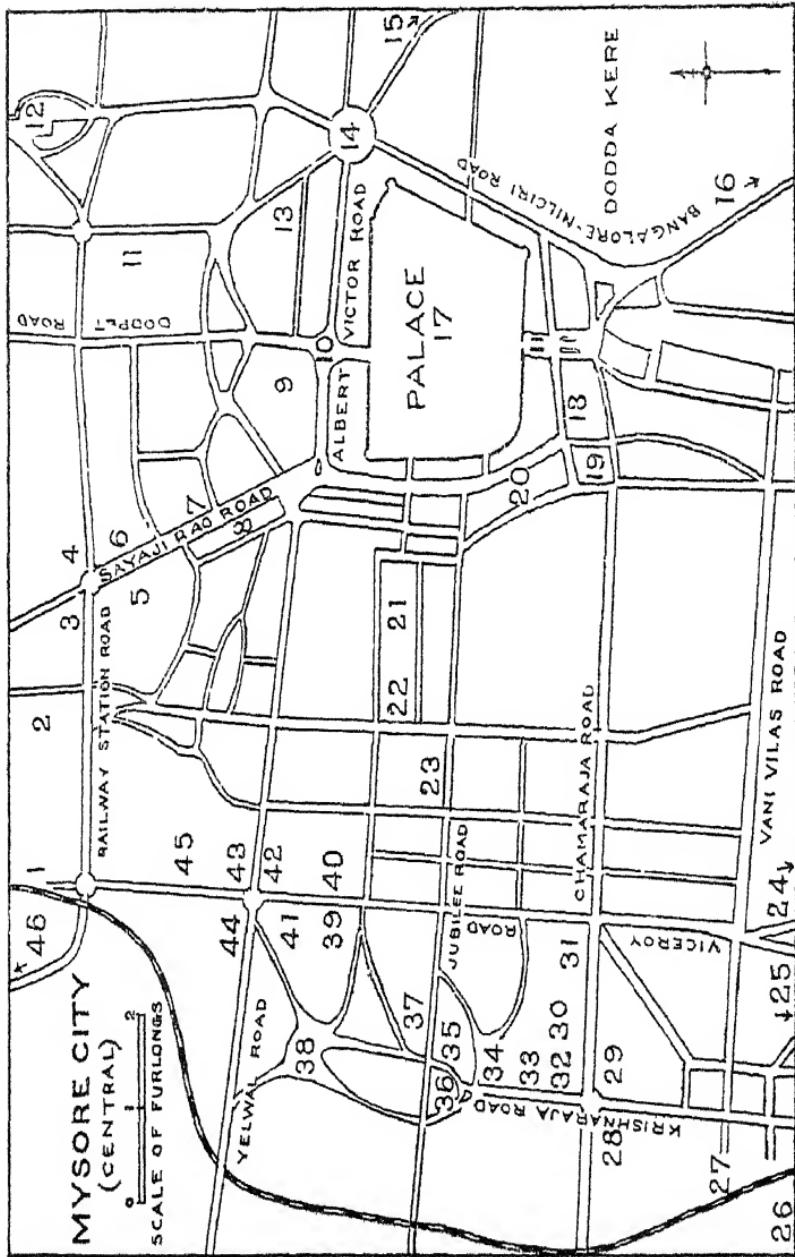
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His Highness Sri Krishnaraja Wodeyar Bahadur, G.C.S.I., G.B.E.,
Maharaja of Mysore.

INTRODUCTORY.

“Why should one visit Mysore?” asks the critical traveller. Here is what Miss. Constance E. Parsons, one of the many visitors to this beautiful land, writes on the subject:

“Of the Mysore country, fascinating and lovable, ‘one of earth’s magic regions’, it is not easy to write with calm and cold restraint.

“It is a land whose pre eminence in so many matters continually demands superlatives—possessing as it does the world’s greatest and most commandingly situated stone statue; waterfalls of almost unchallenged height and beauty; mighty peaks; primeval forests; noble rivers; unforgettable lovely scenery; temples whose unrivalled delicacy of carving and mastery of design still stand to witness to the devotion and the art of eight centuries ago: an art which to this day informs the chisels of Mysore’s world-famed workers in sandal-wood and inlaid ivory work.

“It is a land holding a city admitted by all to be as beautiful as any in India; by hundreds to be the most beautiful and the cleanest.

“Its history is linked with that of Chandragupta . . . Asoka, Aurangzeb, Napoleon Buonaparte, the Duke of Wellington, and the three great reformers of Hindu thought—Sankaracharya, Ramanujacharya and Madhvacharya.”

The Mysore State, nature's beauty spot, the abode of artistic excellence, and the far-famed "Model State" of India, lies on an elevated plateau, varying in height from 2000 to 3000 feet above the sea level. The State, as a whole, enjoys a salubrious climate, extremes of temperature being practically unknown. (mean maximum temperature about 85° , mean minimum temperature 65°). It has an area of about 29,326 square miles, about equal to that of Scotland and is bounded on both the sides by ranges of the Western and Eastern Ghats spreading in the north-western and the north-eastern direction from the lofty Nilgiri group in the south. The mountain chains, running from north to south, lie at unequal distances from each other, forming sometimes narrow, and sometimes wide valleys. Many of these are covered with wild forests, watered by perennial springs and inhabited by tigers, elephants, bisons and other wild animals, a paradise for the enterprising hunter. The natural scenery visible from the heights of the mountain peaks has won the admiration of many a tourist, and on the hill tops are situated most of the health and summer resorts like the Nandidrug and the Bababudan Hills. On some of these hills are built durgs or fortresses, often 4000 or 5000 feet above the sea-level, and with their unfailing supply of water from the springs, they were well-nigh impregnable under the old system of warfare. Besides these are to be found clusters of picturesque naked rocks, composed of immense rounded boulders often delicately poised like

logans upon some projecting point and appearing as if a touch would overturn them and yet sometimes shouldering a shrine or a *mandapa*¹

The country is benefitted by both the north west and north-east monsoons, and the average rain-fall is about 36 ins. and the largest total for a single station was in 1932 328.26 ins., at Agumbi in the Shimoga district. Three great river systems, the Kaveri in the south, the Tungabhadra in the north and the two Pennars and the Palar in the east, water the length and breadth of the State. The courses of these rivers, lying along the mountainous heights and narrow ravines, and through an undulated tableland, present such noted beauty spots as the Jog, Sivasamudram and Mekedat (*infra Gazetteer*). Man's constructive genius has found equally eloquent testimonies in the Krishnaraj Sagar and the Vanivilas Sagar Dams, across the Kaveri and the Vedavati respectively, and in the electrification of many parts of the State by power generated at the Kavari falls near Sivasamudram. Apart from these, the perennial springs and large tanks of bewitching beauty, form the principal sources of water-supply in the north and east of the State.

The plateau of Mysore naturally divides itself into two separate regions: the Malnad (hill-country)

and the Maidan (plain country), each with its distinctive features. The

The Malnad Malnad, lying in and about the Western Ghats forms about a third of the State n area. It is a land of wild fantastic hills and

1. *Mysore Gazetteer*.

forests presenting alterations of the most diversified and charming scenery. Sparkling streams, tumbling in crystal cascades from inaccessible clefts and heights rush down the jungle-clad ravines to join the rivers which speed towards the western sea. The valleys abound in wild animals and verdant forests, and under the shades of these woods the famous Mysore coffee is grown. A cottage here and a hut there, picturesquely situated on the rising ground, bordering the rice fields and hidden amidst plantations of areca, palm and plantain, mark the homestead of the farmer and his family. Towns are few, and hamlets of even a dozen houses are rare.¹

The Maidan, which forms the greater portion of the state is an undulating region broken, here and there, by rocky hills and granite

The Maidan boulders. Watered by the great rivers and channels drawn from them and benefitted by the north-east and the north-west monsoons, the plains are clothed with verdant cultivation displaying the bright hues of sugar-cane and rice-fields. Here and there are to be seen extensive gardens of coconuts and areca palms. In contrast with the solitary farms and sparse villages of the Malnad, populous towns and clustering villages characterise the plains.¹

1. Mysore Gazetteer.

The State has a population of about six and a half millions in over sixteen thousand villages and towns, and two cities with over a

The People hundred thousand people in each. The population consists of various communities, the principal of them

being the Hindu (91.7 per cent of the total population), the Muslim (6 per cent) and the Christian (1.3 per cent). It consists of various ethnic elements, the Pre-Dravidian group being represented by the Irulas, Kadu Kurubas and Kadu Gollas. The Hindu community, as elsewhere, is divided into various castes and sub-castes with peculiar customs and habits of their own, a study of which, specially in connection with marriage and inheritance, shows that in the ages past the matriarchate was existing in the State. The marital age is generally high, and widow re-marriage is widely practised by most of them. A system of divorce, subject to the control of the Caste Panchayats, is well-known among the lower classes. But the orthodox Brahmanical conception of chastity of women is greatly influencing the lower castes, and the primitive customs are coming into more and more disfavour.



mysore—past and present

The Mysore State, as it is to-day, has been in existence as a single political unit since 1610 A.D.; but this region has had a

Legends continuous and interesting history of her own, extending over more than 2000 years. Her myths reach back perhaps to 3000 years ago. Wherever the tourist rambles, memories of a bygone age—the wanderings of the heroes immortalised in the great Epics and Puranas, the quiet contemplation of saints and seers symbolic of their life and times and in short, the golden age of the far-off misty past—come back to his mind in vivid colours and dramatic realism. The twin 'French Rocks' remind him of the legend of Bhima who split in twain Bakasura and saved the city of Ekachakra. Sringeri was the home of the innocent young ascetic Rishyasringa who was lured away by pretty damsels to the court of Dasaratha, the father of the epic hero Ramachandra. The vicinity of Kubatur in the Shimoga district is identified as the capital city of Chandrahasa. Well may a traveller ask in vain: 'Why name this and that? Where is the barren moor where the flower of myths and legends has bloomed not with the freshness and splendour of springtime glory?'

Leaving alone these myths and legends, Mysore has an abundance of pre-historic antiquities.

Pre-history The chipped stone implements of the Paleolithic period, the implements of polished stone and other hard

materials and pottery of the Neolithic Age, and iron tools of the early Iron Age are found scattered in various parts of the State. Some of these antiquities can be seen in the Museum at Bangalore and in the Office of the Director of Archaeology at Mysore.

The earliest rulers of Mysore of whom we have any definite knowledge were the Mauryan Emperors whose dominions extended **The Mauryan Empire** from Baluchistan and Magadha to the northern parts of Mysore. The provinces in South India were conquered, probably, by Bindusara Amitraghata, the father of Asoka. To the south of the Mauryan Empire ruled the independent dynasties of Cholas and Cheras. If the inscriptions (dated 12th and 13th centuries A.D.) found in the Shimoga district may be believed, the Nandas, the predecessors of the Mauryas, ruled over these distant parts of South India as well; but the identification of the Nandas in these inscriptions is uncertain.

According to Jain tradition, the earliest incident in the history of Mysore, is the abdication of Chandragupta Maurya and his rambles in the south with the famous Jain saint and teacher Bhadrabahu. This illustrious prince settled down at Sravanabelgola, spent his last days there and finally, in accordance with the tenets of the Jain religion starved himself to death, and in his memory was built the Chandragupta Basti at that place. His grandson, Asoka despatched Buddhist monks to Mahisha Mandala (Mysore); and his inscriptions at Siddapura, Jatingaramesvara and Bramhagiri in the Molakalmuru taluk, calling on

all men to walk in the path of Dharma, stand as monuments to the great emperor's love of all living creatures.

What became of the Deccan provinces after the death of Asoka is unknown even to tradition.

On the disruption of the Mauryan **Satavahanas** Empire, the Satavahanas (220 B. C. to 226. A.D.) established their dominion in the Deccan. Their empire, with its capital Srikakulam on the lower course of the river Krishna, extended over a large part of the Deccan including the northern parts of Mysore, and the relics of their rule have been found in many parts of the State.

In the early centuries of the Christian era, the Kadambas occupied the north-west of Mysore, where they succeeded to the possessions of the Satavahanas; the Mahavalis or Banas and Pallavas occupied the east; and the Gangas, the centre and the south. Of these the Kadambas and Gangas were of local origin.

About the third century A.D., Mayurasarma of the Kadamba dynasty rebelled against the Pallava kings of Kanchi, and founded **Kadambas** a new kingdom, which included the western frontier of the Sorba taluk in the Shimoga district. Of the Kadamba kings Kakusthavarma stands out pre-eminent. Under him the empire reached the zenith of its greatness. He was allied matrimonially with the Gangas in the south and the great Gupta Emperors of Magadha in the north. An important monument of his reign was a reservoir, constructed

for the benefit of the Pranavesvara temple at Talgunda. The Kadambas continued to rule till the middle of the 6th century A.D., when they were displaced by the Chalukyas.

The Gangas, another dynasty of indigenous origin, who ruled over the greater part of Mysore and most of the Kaveri basin from **Gangas** about the 4th century A.D. to the beginning of the 11th century A.D., are chiefly remembered for their fine Jain monuments, the most notable of them being their colossal image of Gomata at Sravanbelgola. At the time of the foundation of the kingdom, the capital city was Kolar ; in the seventh century A.D., it was removed to Talkad in the south-east of the Mysore district. The heyday of the Ganga power was reached during the reign of Durvinita (circa 600 A.D.), noted as a conqueror, scholar and patron of learning. Durvinita is said to be the author of a Sanskrit version of the Prakrit work, *Brihatkatha* ; and he is most probably the great Kannada prose writer mentioned in Nripatunga's *Kavirajamarga*. Bharavi, the celebrated Sanskrit poet, was in his court. Till the close of the 8th century A.D., the Gangas were a first rate power and their country was highly prosperous and flourishing. Sivamara II (circa 800 A.D.), the last of the distinguished Ganga kings, was a brave warrior, distinguished scholar, talented poet and renowned patron of learning. During his reign Govinda, the Rashtrakuta king, led his armies against the Gangas, defeated them and captured Sivamara himself. For a time the

Rashtrakutas continued to be dominant in the Ganga dominion until in 817 A.D. Rajamalla I Satyavakya secured the independence of the Gangas. The restored kingdom continued for two centuries more. By 1004 A.D., the Cholas, who had supplanted the Pallava power and reduced to submission the Eastern Chalukyas, penetrated into Mysore and captured Talkad, the capital of the Ganga kingdom. Thus disappeared the Gangas who ruled over the greater part of Mysore for more than nine centuries.

The Pallavas, whose sovereignty extended over the eastern parts of Mysore, ruled from about the fall of the Satavahanas to the close of the ninth century A.D. There were four dynasties of these rulers. Of these, the third dynasty, the line of Simhavishnu, stands out pre-eminent, and presents us with a succession of remarkable rulers, noted equally for their conquests and for their eminence in the arts of peace; many great monuments testify to their high cultural attainments. Mahendravarman, the second in this line, was a talented artist, a distinguished musician whose ardour and depth of knowledge in the Gandharva Sastra is confirmed by the Kudimiyamalai inscription, and a great man of letters who wrote many works including the *Mattavilasa Prahasana* and the *Danduga*. The most remarkable military event in Pallava history was the defeat of Pulakesi II, the greatest of the Chalukyan kings and the conqueror of Harshavardhana, at the hands of Narasimhavarman Pallava. The Chalukyan power, however, soon recovered from the blow; and ultimately brought

on the decline of the Pallavas. The latter maintained their independent existence till the close of the ninth century A.D., when the on-coming tide of Chola invasion swept away their dominion.

On the disruption of the Pallava kingdom, the greater portion of the northern and north-eastern portion of the State, comprising, **Nolamba** generally, the modern district of **Pallavas** Chitaldrug, passed under the rule of the Nolamba Pallavas. By means of diplomatic matrimonial alliances with the Gangas and the Chalukyas, these rulers came into prominence in the ninth and the tenth centuries. By about 674 A.D., however, the Ganga king, Marasimha over-ran their territories, which passed, not long afterwards, into the hands of the Cholas, and later to the Western Chalukyas.

While the Gangas and the Pallavas were powerful in the southern, and the eastern parts of Mysore respectively, the Chalukyas of **Chalukyas** Badami were in the ascendant in the of Badami north-western parts of Mysore from the fifth century to the eighth century A.D. The most distinguished of these rulers was Pulakesi II, whose dominion extended in the north to the river Narmada, and in the south to the north-western parts of Mysore. He defeated Harshavardhana, the great emperor of North India, and carried on diplomatic negotiations with Khusru II of Persia, scenes about which may be seen among the frescoe paintings of Ajanta. But this great king was defeated by Narasimhavarman Pallava, and died shortly

afterwards. The wars between the Chalukyas and the Pallavas continued unabated, and while these two powers were engaged in a bloody warfare, the Rashtrakutas freed themselves from the Chalukyan yoke and extended their dominions. From this time on, the Western Chalukya dynasty disappears from view for nearly two centuries.

During the ninth and tenth centuries A.D., the Rashtrakutas, the well-known builders of the Kailasa temple at Ellora, were supreme **Rashtrakutas** in the Deccan. Govinda III (circa 800 A.D.) was one of their greatest emperors. His dominions extended from the Vindhya and Malwa in the North to Kanchi in the south. Among his notable military achievements was his victory over the Pallava king, Sivamara, whom he first took a prisoner of war, but later crowned with his own hands. His successor, Amoghavarsha was a noted warrior and a distinguished scholar. He is famous as the author of the Sanskrit work *Prasnotara Ratnamala* and the Kannada treatise on poetics *Kavirajamarga*, which stands as the first significant landmark in the history of Kannada literature. His literary leanings, military achievements, the vast extent of his kingdom and the prosperity of his subjects won for him a trans Indian reputation. The Rashtrakutas continued to rule for more than a century after Amoghavarsha and suffered defeat (circa 1000 A.D.), at the hands of the invading hosts of the Cholas.

After the decline and fall of the Rashtrakutas in the tenth century, the north and the west of Mysore were ruled by the Later Chalukyas, and **Chalukyas of** the south and the east by the Cholas.

Kalyani These two powers were engaged in a long-drawn war ; and during these troublous years, Mysore was the cockpit of South India. The Cholas under the eminent leadership of Rajaraja (985–1013 A.D.) and Rajendra (1012–1045 A.D.) asserted their imperial sovereignty over the whole of South India. Before their mighty aims, the Chalukyas yielded the western parts of their Empire. But soon after, within a generation, the Cholas were beaten back and driven out of Talkad and the Mysore plateau in 1116 A.D. by Vishnuvardhana, the great Hoysala king

Among the Chalukya kings Vikramaditya VI (1074–1112 A.D.) stands foremost. The story of his usurpation, his treatment of his rebellious brothers, his victorious campaigns against the Kalingas, Chedis, Gurjaras, and the more important Cholas, his capacity in administering a vast dominion extending from near Godavari in the north to the Kaveri in the south, and the peace and prosperity of his kingdom are all dramatically depicted in the *Vikramanka Charita* of Bilhana, his court poet.

Half a century after the death of Vikramanka, Bijnala, an officer of remarkable military ability, usurped the royal power and founded **Kalachuryas** the short-lived Kalachurya dynasty. The rule of the Kalachuryas, though brief was highly eventful on account of the rise

and the rapid growth of a strict and militant type of Saivism, which stimulated the assiduous cultivation of the Kannada literature.

In 1183 A.D., Somesvara IV attempted to rescue the Chalukya empire from the Kalachurya usurpation. But during the struggle for power between them, the Yadavas of Devagiri and the Hoysala Ballalas of Mysore encroached on the Chalukyan territories on all sides and from about 1200 A.D., the Chalukyas disappeared as a ruling dynasty.

Contemporaneously with the Chalukyas of Kalyani, the Cholas dominated the southern and eastern parts of the State, and here

Cholas are found many notable relics of their munificence in the form of temples.

The Cholas were one of the oldest dynasties of South India, but came into prominence only after the ninth century A.D. Rajaraja the Great (985-1013 A.D.), the first of the Imperial Cholas, inaugurated an era of expansion and prosperity. The capital of their territories in Mysore was Talkad, the former capital of the Ganga kings. Their power in the Mysore area continued for more than a century, until, as already stated, they were driven out of Talkad by Vishnuvardhana Hoysala.

Vishnuvardhana, who drove the Cholas out of Talkad, turned against his Chalukyan overlord, defeated his armies, and established

Hoysalas the great Hoysala Ballala kingdom, renowned in the history of Indian art for the marvellous art treasures at Halebid

and Belur. Vishnuvardhana was perhaps the greatest of the Hoysala kings and he ruled over the greater part of India, south of the Krishna. The rule of his grandson, Vira Ballala II (1173-1220 A.D.) vied with that of Vishnuvardhana himself. It was during his reign that the beautiful temple at Arasikere was built.

The Yadavas of Devagiri were the great rivals of the Hoysalas. Shortly after the death of Vira Ballala II, they extended their **Yadavas** power in the south, and were permanently in possession of a portion of the north-west of Mysore.

The frequent wars between the Yadavas and Hoysalas materially disabled, if they did not **Fall of the** exhaust, both of them; and they **Yadavas &** easily succumbed to the Mussulman **Hoysalas** onslaught. Ramadeva and his son Sankara Deva were signally defeated and the kingdom of Devagiri was brought to an end. The Hoysala kings, Vira Ballala III and his son Virupaksha Ballala tried their best to stem the tide of the Muhammadan invasion. They failed and with them the Hoysala power came to an end.

While Vira Ballala III, the last of the Hoysala kings, was still ruling, there arose in **The Empire of** 1336 A.D. a new dynasty of Hindu **Vijayanagar** monarchs, the Vijayanagar kings, who successfully brought under their sway the whole of Southern India, excepting certain parts of the west coast and the extreme north-eastern part of the Madras sea-

board, and set themselves up as a barrier to check the onrush of the Mussulman armies. Bukka I, the second ruler of the empire, waged successful wars against the northern invaders, established a stable government over the whole of the south and patronised a renaissance of Hindu culture under the leadership of Vidyaranya and Sayanacharya. The greatest of the emperors, however, was Krishna Deva Raya (1509-1530 A.D.) who was a great conqueror and a well-known parton of learning. He was famous as the benefactor and renovator of old temples and tanks.

The Rayas of Vijayanagar found powerful and persevering rivals, an obstacle to their career of expansion, in the Bahmani empire and later in the Shahi kingdoms. Success changed hands from time to time, the Raichur-Doab region being the chief bone of contention. In 1565 A.D., the five Shahi kingdoms for once united against their common Hindu enemy and the allied armies marched against Ramaraja of Vijayanagara and the Hindu commander was slain in the battle of Talikota, and his magnificent capital was sacked.

Although this victory put an end to the mighty Hindu Empire, it did not result in any immediate extension of Mussulman **Mysore after** dominion. Shortly after the battle of **Talikota**, the Aravidu dynasty was founded, and its sovereignty was acknowledged by a multitude of Hindu chiefs enjoying different degrees of independence. After the fall of the Aravidu dynasty, the chieftains

gradually asserted their independence. While these chieftains were normally engaged in factious warfare, the Sultans of Bijapur slowly extended their power in the south, and formed a province comprising the districts of Bangalore, Hosakote, Kolar, Doddaballapur and Sira. This province was bestowed on Shaji, the father of Sivaji, as jagir. When the Mughals conquered the Bijapur kingdom (1687-8 A.D.), this province was ruled by a Mughal viceroy from Sira. Among the tributary states of the Mughals was the kingdom of Mysore.

Our attention may now be directed to the fortunes of one of these chieftainships—that of Mysore—which, in course of time, **Wodeyars of Mysore** became the foremost power in South India. According to tradition, about the year 1399 A.D., two young brothers Yaduraya and Krishnaraya of the Yadava clan came from Dvaraka in Gujarat and founded the Wodeyar dynasty. At first these chieftains of Mysore were feudatories of the Rajas of Vijayanagar and subject to the control of their viceroy at Seringapatam. In 1610 A.D., Raja Wodeyar made war on Tirumalaraya, the rebellious viceroy, occupied Seringapatam and made it his capital. Among the successors of Raja Wodeyar, Kanthirava Narasaraja Wodeyar (1638-1659 A.D.) was celebrated for his physical prowess and military genius. He defeated the Nayaks of Madura and Kempe Gowda of Magadi, and was considered on all hands as the right hand man of the last Vijayanagar emperor, Sri Rangaraya, who had made Belur his capital. In 1668 A.D., however

Mysore declared its independence under the lead of its king Dodda Devaraja Wodeyar.

The reign of Chikkadevaraja Wodeyar (1672-1704 A.D.) was the Augustan era in the history of

Chikka Devaraja Wodeyar Mysore. During the early years of his reign, he annexed Maddgiri and Midagesi, and was highly successful against the frequent Maratha raids.

His political shrewdness is seen in his friendly relations with Aurangzeb, who presented the Mysore king with an ivory throne and a new signet bearing the title of Jug Deo Raj meaning the 'sovereign of the world'. Chikkadevaraja Wodeyar was a patron of learning and his court was adorned by many distinguished poets and poetesses of whom may be mentioned Tirumalarya and his brother, Singarya, Sringeramma and Honnamma. The great king himself was an author of note, both in Kannada and Sanskrit, the *Chikkadevaraja Binnapa*, a Kannada work addressed to his family deity at Melkote, being the most notable. This ruler is also noted for his great efforts to ameliorate the condition of his subjects and for his successful financial measures. He introduced, for the first time, a regular postal system throughout the country and remodelled the administration to suit the growing needs of his kingdom. The great king died in 1704 A.D., at the age of 76 after an eventful reign of more than 31 years. The kingdom, at his death, extended from Palur and Annamalai in the south to Midagesi in the north and from Baramahal in the east to the borders of Coorg and Balam in the west.

Subsequent to the death of Chikkadevaraja Wodeyar, the Maratha incursions into the Mysore territories became frequent and

Hyder's usurpation Mysore passed through troublous times. Nanjaraja, the commander of the Mysore armies, reorganised the state forces and attempted in vain to hold them in check. It was at this time, there rose to prominence from the ranks of the Mysore army—Hyder Ali—a man of consummate genius, a born fighter, a wily schemer and diplomat of a very high order. Having slowly advanced in royal favour, he was appointed as the Faujdar of Dindigul, and there he collected and trained a small army of *Bedar* peons, and with the aid of skilled artificers, organised a regular artillery, arsenal and laboratory. Hardly were his preparations over, when the Raja of Mysore was faced with the raids of the Maratha troops on the one hand and the mutiny of soldiers at home on the other. Hyder Ali was sent for and he successfully tided over these difficulties. In recognition of his services he was appointed *sarvadhidikari*. Once in power, Hyder got rid of his rivals and became the master of the kingdom under the nominal rule of the king (1761 A.D.).

Having come to power, Hyder Ali extended the dominions of Mysore by conquering Sira,

Chitaldrug, Bednur and Malabar. But

First Anglo-Mysore War more notable is the beginning of the Anglo-Mysore hostilities, which finally resulted in the conquest of Mysore by the British. In 1767 A.D., the British, who were alarmed at the pro-French policy of Hyder Ali, allied themselves with the Nizam of Hyderabad and

invaded Mysore as far as Bangalore ; but the Nizam intrigued with Hyder and went over to his side. Hyder, inspite of his reverses, continued his attack, and by a daring march, captured San Thome near Madras, and compelled the Government of Madras, to conclude an offensive and defensive alliance with him.

After the First Mysore War, Hyder was engaged in the north in conquests at the expense of

Second Anglo-Mysore War the Marathas. Ultimately, however, the Marathas, the Nizam and Hyder entered into a tripartite agreement for the expulsion of the English from India. The British troops had, in their war with the French, marched over the Mysore territory without permission, and Hyder retaliated by invading the Carnatic province at the very time when the Marathas and the British were at war. Hyder was highly successful : he defeated Sir Hector Munroe, and by surrounding a whole regiment, forced Colonel Baillie to capitulate. But Sir Eyre Coote, who was placed in charge of the Madras army, restored British prestige and the two generals were engaged in sanguine warfare, when Hyder developed a cancer in the back and passed away (in 1782 A.D.) in his camp at Chittor. He was succeeded by his son Tipu who continued the war with vigour until the Treaty of Mangalore was concluded in 1784.

While Hyder Ali was engaged in the wars of aggrandisement, his power at home was not quite

Plots against Usurpers secure. Chikka Krishnaraja Wodeyar died and was succeeded by Nanjaraja. The young king, with the help of the old Commander-in-Chief, Nanjaraja, conspired with the Marathas to throw off the usurper's yoke. Hyder Ali was however able to effect the retirement of the Marathas by payment of money, and secured by guile the person of Nanjaraja and kept him a prisoner. Later, in 1782 A.D., when Hyder was at war with the British, the loyalists headed by Pradhan Tirumala Rao entered into the Treaty of Tanjore with the Government of Madras for the restoration of the Raja to power. But the Treaty of Mangalore left Tipu the master of the State.

Tipu followed his policy of hostility towards the British and in 1789 A.D., attacked Travancore, the Company's ally, which act led to the

Third Anglo-Mysore War (1790-1792 A.D.).

Mysore War Owing to the weakness of the Madras Government, Lord Cornwallis, the Governor-General, entered the field with the assistance of the Nizam of Hyderabad and the Marathas. Lord Cornwallis invaded Mysore, captured Bangalore and by forced marches laid seige to Seringapatam. Tipu was confounded at his indomitable energy and daring, and under the stress of necessity agreed to the Treaty of Seringapatam by paying a large sum of money, ceding one half of his dominions and sending his two sons as hostages to the British camp.

During the progress of the war another attempt at the restoration of the Hindu rulers was

Another Plot made. "The highest officers serving under Tipu had grown weary of his exactions and tortures and religious

frenzy and Hindu and Moslem seemed to have made up their minds that the time was ripe for ending the unbearable tyranny."¹ Tipu hit hard, and some of the treacherous officers were promptly executed.

After the ignominious Treaty of Seringapatam, Tipu was chaffing to wreak his vengeance on the

Tipu's anti-British activities English, and to re-establish his reputation. He employed a large number of French officers to provide

a better training for his soldiers and had actually attempted to establish communications with the French Government at Paris through Mauritius. He sent his agents to all the native rulers of India, the Marathas and the Nizam principally, and sent ambassadors to the courts of Kabul, Arabia and Persia with a view to form a mighty coalition to drive the English out of India.

Lord Mornington was fully aware of these hostile preparations. After entering into a tripartite treaty with the Nizam and the

Last Anglo-Mysore War Marathas, he despatched an army under General Harris. Tipu was overwhelmed on all sides and forced to retreat to his capital. Seringapatam was besieged and Tipu now in a desperate position sued for peace, terms were offered, but since they were too stringent, he

rejected them. On the 4th of May, 1799 A.D., there was a general assault through a breach made in the north-western parts of the fortifications. Tipu, to whom the attack came as a surprise, led the defenders and tried his best to retrieve his fortunes. But the odds were too much against him. He was shot at more than three times, and was severely wounded. Amidst the general rush of the fugitives and the invading hosts, the Sultan could not be rescued. While he lay among the dead and the wounded, an avaricious soldier seeing the gold buckle of his belt, attempted to seize it. Tipu, cut at him with his sword, but was shot through the temple and died.

On the fall of Seringapatam, the British and their allies restored the state, comprised within **Restoration**: its present limits, to its Hindu rulers.

Krishna-rajendra Krishnarajendra Wodeyar Bahadur III was installed on the throne on the, **Wodeyar** 30th of June, 1799 A.D. Purnaiya an exceptionally able minister of Tipu Sultan, was appointed as the Dewan and under his wise statesmanship the relations with the Company's Government were most cordial. In the pacification of the country, in the reorganisation of the administrative machinery, in the successful management of finances and in the careful planning of public works, his services were most admirable. Purnaiya, who had served with repute Hyder, Tipu and Krishnarajendra Wodeyar III, retired in 1811. In acknowledgement of his services, the Maharaja granted to him the Yalandur taluk as *jagir*.

In 1830-31 A.D., insurrections broke out in the State, and the Government of India took over the administration of the country as a **British** temporary measure. The most **Commission** distinguished of the British Commissioners of Mysore was Sir Mark Cubbon (1834—61 A.D.). His zeal and ability in administration, the great improvements he introduced and the continued prosperity of the country won for him the admiration and praise of all. In 1862 A.D., the non-regulation system of administration, hitherto prevalent, gave place to the regulation system. Beneficent reforms were introduced in every branch of administration.

In 1865 A.D., the Maharaja adopted a son, who was named Chamarajendra. From this time

Rendition on, the Maharaja pressed his claims for the re-establishment of his government. On the 16th of April, 1867 A.D. Sir Stafford Northcote, the Secretary of State for India, sent a despatch stating that Her Majesty desired to maintain the Maharaja's family on the throne in the person of His Highness's adopted son and that he should have an education suitable to his rank and position calculated to train him for the duties of government. On the death of Krishnarajendra Wodeyar III, Chamarajendra Wodeyar was duly recognised as sovereign and was installed on the throne on the 23rd of September, 1868 A.D. The Maharaja being a minor, the State continued to administered by the British Commissioner and on the 25th of March, 1881 A.D., the rendition of the State took place amidst universal rejoicing.

On his assuming the reigns of Government, His Highness the Maharaja nominated as Dewan **Chamara-jendra Wodeyar** C. Rangacharlu and a council to advise him in all matters of State. Soon after, a popular institution, Representative Assembly by name, was formed to acquaint the representatives of the people with the views and policy of His Highness's Government. Representatives were sent by the District and Local Fund Boards to the annual meetings of the Assembly. After the death of C. Rangacharlu, Sir K. Seshadri Iyer succeeded him as the Dewan and continued in office till 1901. His earnestness, ability and achievements made him one of the most eminent administrators of the time. Among his notable achievements were the Hydro-Electric works at Sivasamudram and the construction of the Vani Vilasa Sagara at Marikanive. The record of the first four years of His Highness's reign was one of a severe and sustained struggle between crippled resources and increasing expenditure. During the next ten years these difficulties were overcome, and a great steps taken in improving the economic condition of the people. While His Highness was thus engaged in raising the standards of administration and contributing for the prosperity and happiness of his subjects, he was attacked by diphtheria and expired at Calcutta on the 29th of December, 1894 at the pre-mature age of thirty one.

Sri Krishnarajendra Wodeyar IV Bahadur, G.C.S.I., G.B.E., then ten years old, was installed on the throne on the 1st of February, 1895 ; and the queen-mother, Her Highness Kempananjammani Avaru, Vanivilasa Sannidhana, became the Regent. The Regent was assisted by a council of three full-time members with the Dewan at their head. The Regency administration worked for a period of eight years. Under Her Highness's wise guidance there was an all-round development including the inauguration of the Cauvery Installation Scheme which besides bringing in handsome revenues to the State coffers, has contributed materially to its industrial development.

On the 8th of August, 1902 A.D., His Highness Krishnarajendra Wodeyar was invested with full administrative powers by Lord Curzon, the Viceroy and Governor-General of India. The Council of Regency was replaced by a consultative council consisting of the Dewan and two other members. To ensure continuity of knowledge and experience in the working of the various departments of State, the portfolio system, well-known in British India, was introduced and in 1906 A.D., the Councillors were invested with a certain measure of administrative responsibility.

In 1906, a Legislative Council was constituted for the enactment of laws and regulations. The Association council consisted of the Dewan as president and a number of official with the and non-official members. Notable Government changes were introduced in the

constitution of the Legislative Council and the Representative Assembly in 1922. A mixed committee of officials and non-officials, under the distinguished chairmanship of Sir Brajendranath Seal, the then Vice-Chancellor of the University of Mysore, was appointed for working out the details connected with the scheme. On the basis of its report, the Representative Assembly was given a definite place in the constitution and the membership was fixed at 250. The strength of the Legislative Council was raised from 30 to 50 and a non-official majority was assured. Equally important was the introduction of direct election for the return of members to these institutions. Seats were reserved for the protection of special and minority interests.

During the present regime various schemes of public utility have been undertaken. Among

Progress in administration they may be noted the new electric installation works and the supply of power and lighting to various parts of the state, urban and rural; the construction of the Krishna Raja Sagar Dam and of the Irwin Canal, and supply of good and plentiful water in many of the municipal towns. The Government is taking great interest in the improvement of agriculture on scientific lines. Great interest has also been taken in medical and sanitary works. At the close of the year 1930 the number of hospitals had risen to 278. Public health activities of various kinds were undertaken, many Rural Health Units were formed, and special surveys of particular diseases such as Malaria were conducted. There has also been

a great improvement in the field of education. For over 25 years, the Maharaja's College at Mysore and the Central College at Bangalore had been affiliated to the Madras University. and in 1916, was established the University of Mysore, the first of its kind in an Indian state. The Indian Institute of Science, owing its existence to the princely munificence of the late Mr. J. N. Tata, was established at Bangalore and this has since then become the premier institution for scientific research in India. There has also been a great progress in railway construction. The Bhadravati Iron Works were started and the mining operations are going on successfully inspite of the fact that it has been largely a loosing concern. The Government started factories for the distillation of sandal oil in Mysore, the manufacture of soap and porcelain wares at Bangalore, of sugar at Mandya, the production of Khadi cloth at Badanwal, Terakanambi and other places and for weaving silk in various parts of the State. The Government is taking a great interest in the encouragement of industrial education, and a Technological Institute is under construction at Bangalore. An all-India Industrial and Agricultural Exhibition is held every year during the Dasara season when people come over to Mysore city from all parts of India.

The Silver Jubilee of the reign of his Highness the Maharaja was celebrated in August,

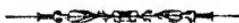
Silver Jubilee 1927 with an enthusiasm unparalleled in the State. Nearly four and a half lakhs of rupees were collected by the public and of this amount about three

and a half lakhs were allotted for a Technological Institute at Bangalore as a Central Jubilee Memorial.

“During the period in which His Highness has presided over its affairs, the State has made considerable progress, notably in education, irrigation and electric power development, and in measures calculated to awaken the people to a correct sense of their duties and responsibilities.

“Agriculture has improved, roads and railways have been extended, forest and mineral resources have been developed and in a small way, various modern manufacturing industries have come into existence. The cities of Mysore and Bangalore have undergone considerable improvement in health, appearance and amenities under His Highness's benign rule.

“The administration is becoming yearly more efficient. The people's rights and privileges have been extended by transferring to them substantial powers in the management of District Boards, Municipalities and Village Panchayats. The privileges of the Representative Assembly have undergone expansion and a Legislative Council based on the British Indian model has been established. Qualified citizens were allowed to co-operate with the officials and to assume some share of responsibility for Governmental work and the good administration of the country.”



ARCHAEOLOGY AND ART.

A regular archæological survey of the State for purposes of studying and conserving its antiquities was begun only in recent times. Before this period some work was done purely by private enterprise and Colonel Colin Mackenzie, Major Dixon and Mr. Lewis Rice were the pioneers of Oriental research in the State. After the Rendition of Mysore, Mr. Rice was appointed the Director of Archæological Researches and in 1888 A.D. a regular Archæological Department was organised. Ever since, it has been under the guidance of distinguished scholars like Mr. Lewis Rice, Rao Bahadur R. Narasimhachar and Dr. R. Samasastri.

Throughout this period the Department of Archæology has been active in the collection of **Epigraphs & Ancient MSS.** epigraphical records, and nearly 12,000 of them have been copied and published, for the most part, in the twelve volumes of the *Epigraphia Carnatica* and the *Annual Reports* of the Department. The epigraphs are in many languages, the principal of them being Sanskrit, Prakrit, Kannada, Telugu and Tamil. Urdu and Persian inscriptions of the Moslem period have also been found. The epigraphs are associated with the various dynasties that ruled in Mysore, some of them dating back to the time of Asoka ; and these form the chief source of information for the reconstruction of the early history of the Deccan.

Great attention has also been paid for the collection of ancient manuscripts and over 11,000 of them are preserved in the Oriental Library at Mysore. Of the notable manuscripts in this Library may be mentioned the *Arthashastra* of Kautilya, the *Lokavibhaga*, a Jain work of the eighth century, the *Kalyanakarika* of Ugraditya and the *Alanakara Sudhanidhi*.

Next to epigraphs, the ancient coins found in the State have been the principal source of information and have often led to **Ancient coins** very important discoveries. The principal collections of Mysore coins are in the Mysore Government Museum at Bangalore, the Archaeological office at Mysore and the Government Museum at Madras. Some special catalogues have been issued by recognised authorities and the newly discovered coins are described in the annual reports of the Department. The collections include puranas or punch marked coins and the coins of most of the South Indian ruling dynasties and of the Mughals. Roman and Chinese coins are also among the objects collected in very ancient sites.

Excavations on a small scale were conducted in many places and important antiquities were recovered. A systematic excavation **Excavations** of an ancient site of the Satavahana period at Chandravalli near Chitaldrug was conducted and the results have been partly published as a supplement to the Annual Report for the year 1929.

The Department has also taken a keen interest in the conservation and study of over two hundred ancient monuments and in **Ancient Monuments** describing and illustrating them in the annual report. Special guide-books have been issued on the Hoysala temples at Somanathapura, Belur and Dodda Gaddavalli. The Department has also prepared a detailed and critical account of all the notable monuments in the State, which will be published in a series of illustrated volumes.

We shall now consider the architectural and artistic importance of these monuments.

The greatness of Indian Art consists not in the imitation of human or natural forms, but in its endeavour to suggest something finer and more refined than ordinary physical beauty. It is essentially idealistic and mystic; a mirror of what ought to be, than what is. None the less, the magnificent beauty of Indian Art is no less to be seen in the representation of human and natural forms and the Indian monuments 'display an exuberance of fancy, a lavishness of labour and an elaboration of detail to be found nowhere else.' The artistic monuments of Mysore hold a high place for both these qualities.

Although art in Mysore reached the acme of its greatness only in the medieval period, its early history is no less interesting. The only **Buddhist Art** Buddhist work of art found in the State is an image of Tāra Bhagavati of the Jaynti Prabuddha Vihara



Sravanabelgola—The image of Gomatesvara

which once stood at Belagami, a village near Soraba in the Shimoga District. The image is a fine specimen of the sculpture of the 12th century A.D. "The goddess is sitting on a lotus flower; her left leg is drawn, the right being let down and resting on the Buddhist Dharmachakra or wheel; and she is in rich dress. . . . In the palm of the right hand is a rose flower with petals visible. . . . The body in the main is full of charm and even beauty, and the face, slightly disfigured by the broken nose, shows unmistakably the contemplative Buddha type"¹

The principal groups of bastis in the State are those at Sravanabelgola and Mudabidiri.

The most elegant and graceful objects **Jain Art** belonging to the Jain style of architecture are the sthambas which are found attached to almost every temple. "They generally consist of a single block of granite, square at base, changing to an octagon, and again to a figure of sixteen sides, with a capital of a very elegant shape. Some, however, are circular, and indeed their variety is infinite. They range from thirty to forty and even fifty feet in height and whatever their dimensions, are among the most elegant specimens in southern India."

These Jinalayas have also notable sculptures and images of the Tirthankaras, Yakshas and Yakshinis. The most ornate of the Jain temples in the State is the basti at Jinanathapura, near Sravanabelgola, a fine specimen of Hoysala work of the 12th century. Typical of the Jain attitude towards life are the colossal statues of their

saints, the Tirthankaras, the most notable of which are at Sravanabelgola, Karkala and Yennur (near Mysore). The greatest monument of Jain sculpture, however, is the image of Gomatesvara at Sravanabelgola, sculptured in the 10th century A.D., under the orders of Chamundaraya, the Commander-in-Chief of the Ganga king, Rachamalla.

Some of the *viragals* of this period present fine and interesting sculptures. Of them, probably, the one at Begur is artistically the best: it represents the scene of a battle and the admission of a valiant hero to paradise.

Temples in the Dravidian style of architecture and sculpture, dating from the 8th century A.D.,

are extant in various parts of the **Dravidian** State. The sculptures of these temples

Art belonging to the school of the early Chalukyas of Badami and the Pallavas of Kanchi are noted for their simplicity and elegance combined with much natural realism. This school of sculpture attained its fullest development and highest degree of perfection in the great temples of South India below the Ghats; and the influence of this style was at its highest in the south-eastern parts of the State, that part of the country over which the Cholas ruled for centuries. But even here the influence of the indigenous Hoysala school was dominant ever since its inception.

The oldest extant structure in the State is the Pranavesvara temple at Talagunda, built by the Kadambas over a great linga. **Monuments** worshipped by the Satakarni kings.

The Nandisvara temple at Nandi, one of the most ornate of the Dravidian temples, goes back to the 8th century A.D. Of a later period, (the 9th century A.D.) are the small temples at Varuna and Varkodu near Mysore. Among the principal specimens of this style may be mentioned the temples at Terakanambi, (Gundlupet taluk), the Sri Ranganatha temple at Seengapatam, the Nanjundesvara temple at Nanjanagudu and the Chamundesvari temple on the Chamundi Hill in Mysore. The second of these goes back to the 12th century A.D. and is the largest of the Dravidian temples. It has a very grand image of Ranganatha reclining on Adi-Sesha. Other important temples are the Agastyesvara shrine at T. Narasipur (1100 A.D.) with a very fine figure of Purna Mangala Kamakshi; the Vaidyesvara temple at Talkad; the Kedaresvara and Tripurantaka ones at Belagami, the latter with the finely carved Tripura legend on its doorway; the Aikesvara temple at Hale Alur (Chamarajanagar taluk) with highly interesting and artistic scenes from the exploits of the Chola king, Rajendradeva; and the Somesvara temple at Bandalike.

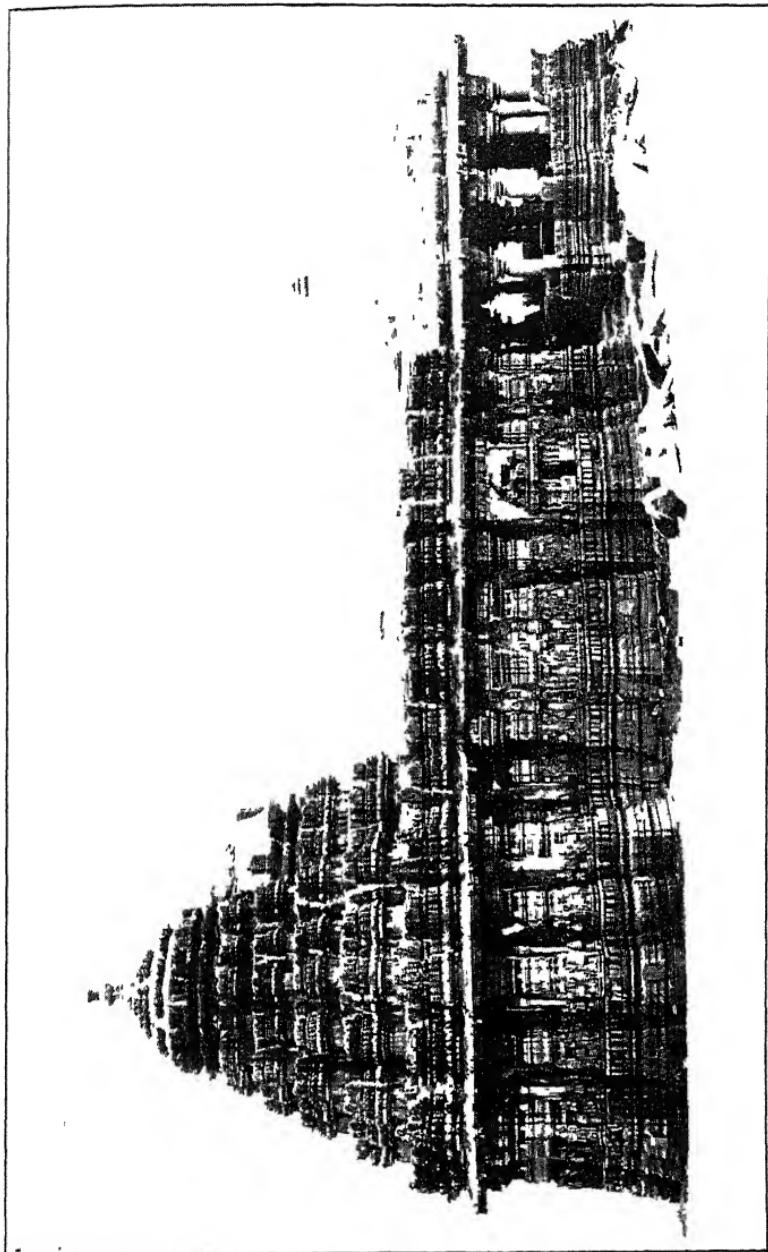
The Chalukyan style of architecture, which attained "its fullest development and highest degree of perfection" in the province **Hoysala Art** of Mysore, was naturally evolved from the Dravidian. This style was prevalent in the Karnataka country extending to

the river Godavari. They are numerous in the north and west of Mysore and more than a hundred of them could be named. Several of these are in ruins, some being past recovery. Early examples of this style have been found at Tonachi, Belagami, Angadi and other places. With the beginning of the twelfth century A.D., we come to the Hoysala school, the most remarkable and noteworthy of the sub-varieties of the Chalukyan style of art. Indeed the name "Chalukyan" is considered a misnomer since, according to Fergusson himself, "it is in the province of Mysore, . . . that the Chalukyan style attained its fullest development and highest degree of perfection during the three centuries—A.D. 1000 to 1300—in which the Hoysala Ballalas had supreme sway in that country";¹ and it is suggested that the name "Hoysala" ought to be adopted as the more appropriate designation of the style.² Among the notable temples may be mentioned the following: the Lakshmidevi temple at Doddagaddavalli; the Kesava temple at Belur, the Hoysalesvara temple at Halebid; the Isvara temple at Arsikere; the Kesava temple at Somanathapura; and the Hariharaesvara temple at Harihara.

The temples generally stand on a terrace, a few feet high from the ground. In plan they are polygonal or starshaped; the projecting **Architecture** angles lie in circles whose centres are in the middle of the shrine and

1. History of Indian and Eastern Architecture Vol. I, P. 437.

2. Monograph on the Lakshmidevi temple at Doddagaddavalli: Introduction.



The Isvara temple at Aisikie

mandapa respectively. The principal faces, adjacent to the shrines of the gateways, are larger than the others. A favourite arrangement in these temples is the grouping of one or more shrines, generally three in number, round a central *mandapa* or pillared hall; but each shrine has a separate *sukhanasi* and often a separate *navaranga* as well. The *sikharas*, surmounting the *garbhagriha* have not the southern storeyed form but are turreted forming tiers of different heights, with breaks corresponding to those of the walls, and with broad bands up the sides of the *sikharas* answering to the larger face in the middle of each side of the shrine. The whole outer face of the temples is covered with a great variety of sculpture, of floral and geometric patterns intermixed with mythological figures; and generally the mouldings of the base are carved with a succession of animal patterns. The pillars in these temples are specially noteworthy. They "are massive, often circular, richly carved and highly polished. They are in pairs or fours of the same pattern, the whole effect being singularly elegant. Their capitals are wide with numerous thin mouldings immediately below the abacus; and under these is a square block, whilst the middle of the shaft is carved with circular mouldings. Frequently the capitals and shafts have been actually turned in a sort of lathe in which the shaft was held vertically."¹

The most important drawback of the Hoysala school of sculpture was that conventions as established by the Tantras and the Agamas

Sculpture determined the nature and characteristics of every important icon; the imagination of the artist was tied down by mechanical rules; and his inventiveness and originality stifled. As a result we notice a striking similarity between figures representing the same gods although they may be found in different parts of the country and belong to different periods: the same kinds of ornamentation, clothing, head-gear, posture, and grouping may be observed in the same objects in a uniform manner.¹ This unnaturalness and servility of post-Tantric sculpture has been severly criticised and V. A. Smith stigmatised them, perhaps undeservedly as being "hideous and grotesque"

But Indian art is, as Havell would put it, "idealistic, mystic and transcendental." The highest type of beauty, the Indian artist believes, must be sought after, not in the imitation or selection of human or natural forms, but in the endeavour to suggest something finer and more subtle than ordinary physical beauty. The Hoysala sculptors, though suffering under Tantric rigidity, specially as seen in the larger icons, may be said to have achieved, to an appreciable extent, a happy combination of these two conceptions of beauty, the idealistic and the realistic. Many sculptures of this school are not only suggestive of transcendental beauty, but are singularly elegant and fine. But the same of Hoysala sculptures lies,

1. Elements of Hindu Iconography Vol. I, Part I Pps. 36-7.

not in the master-workmanship exhibited in individual icons, but in the lace-like carvings, the free-play given to fancy and the fine realistic representation of life and nature, each sculpture worthy of a microscopic examination, but each only a part contributing to the grandeur of the shrine as a whole.

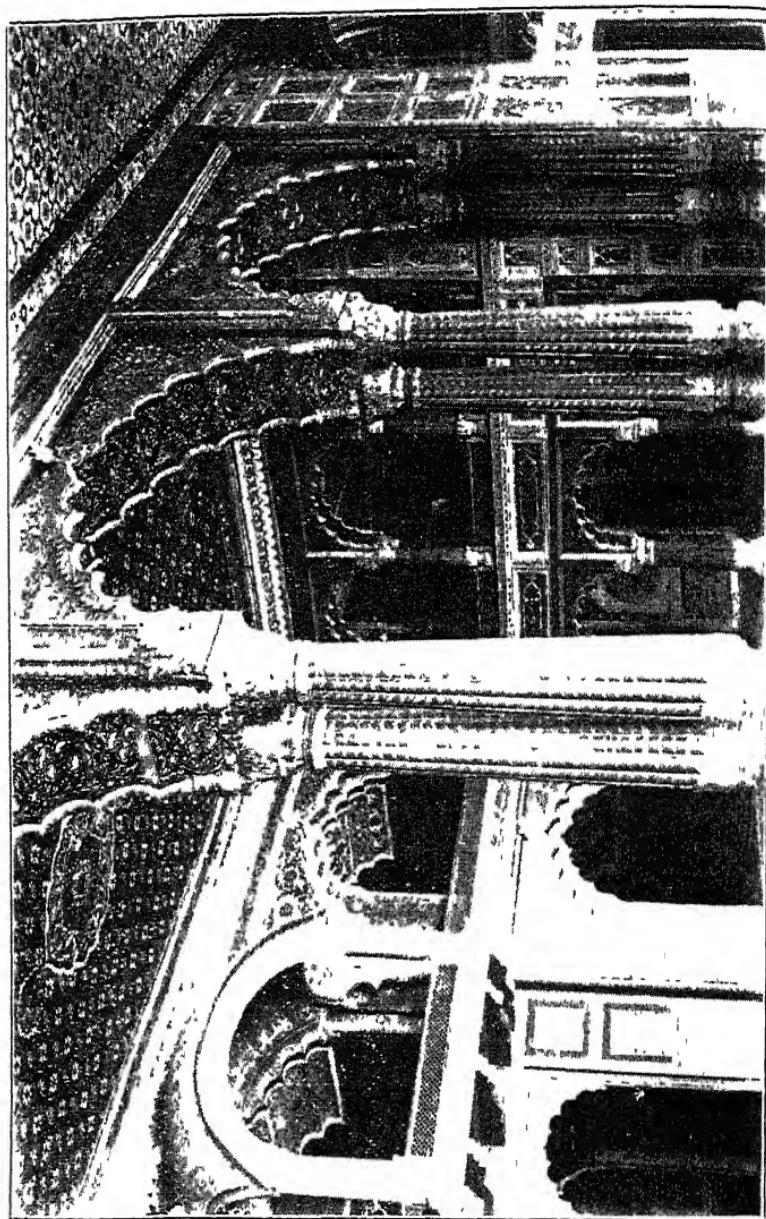
With the downfall of the Hoysalas and the rise of the Vijayanagar kingdom, the Dravidian style of architecture became once again dominant; but still the Hoysala **Hindu Art** school continued to influence the artists to a very great extent. A combination of both these styles may be seen in the Vidyasankara temple at Sringeri. It is one of the most ornate of the Dravidian temples, and is a "veritable museum of sculptures for the study of Hindu iconography." The temple at Ikkeri (1560 A.D.) is noted for its sculptural details. The temples at Terakanambi may be taken to be typical of the Vijayanagar style.

Most of the temples in the State have metallic images of gods and saints. The custom of presenting metallic images gained great popularity since the days of the Hoysalas. Good collections of images are found in the following temples: the Srikanthesvara temple at Nanjanagud; the Gangadhareshvara temple at Seringapatam; the Lakshminivadaraja temple at Sringeri (note particularly the fine figures of Nambinarayana and Tandavesvara); the temple at Sivaganga; and the Prasanna Krishnasvami temple at Mysore (notice

the beautiful figure of Sri Ramachandra); and the Varahasvami temple at Mysore (notice the fine workmanship of the image of Vishnu, a gift of Chikkadevaraja Wodeyar). The Jain matha at Sravanabelgola and the Aigal Basti at Jinanathapura have also fine collections of metallic images.

The Indo-Moslem style of architecture is represented in the State in the places associated with Muhammadan rule beginning with the Sultans of Bijapur. The earliest building in this style is a mosque erected by Ranadullah Khan at Sante Bennur in the Shimoga district (about 1637 A.D.). This mosque, having been built on the site and from the materials of a Hindu temple which was pulled down by the Mussulman invaders, is only an adaption of a Hindu structure with but comparatively slight alterations. The absence of structures in the true Bijapur style is probably due to the fact that the governors in the Karnataka province were Marathas and not Mussulmans. After the Sultans of Bijapur came the Mughals and the architectural remains of this period are the Malik Rihan Darga and the Juma Masjid at Sira (1686 A.D.). The other remains of Moslem architecture are all of the times of Hyder and Tipu Sultan. The palaces built by them at Sira, Bangalore and Seringapatam were of brick and mortar, but hardly anything of these beautiful buildings are extant.¹ Others which are in a fair state of preservation are the Makbara or mausoleum of Hyder's family at Kolar, the well-known Gumbaz of Hyder and

1. See Gazetteer—Seringapatam.



Seringapatam—Archways and balconies in the Darya Daulat Bagh.

Tipu, the great mosque and the Daria Daulat, all at Seingapatam.

Of the notable buildings in the later Indo-Saracenic style may be mentioned the New Palace at Mysore, 'which in its exterior is in the manner of the later Moghul buildings, while in the interior the details are in the style of the indigenous Hoysala art.'¹ Of the same style are the second and the third Maharajakumari Mansions and the Palace Offices at Mysore. To the Classic or Renaissance style belong the District Offices, and the Maharaja's College at Mysore and the Victoria Hospital and the New Public Offices at Bangalore. The Central College buildings at Bangalore are of the Gothic style of architecture. Quite recently some buildings have been constructed in the modern American Renaissance style of architecture: e.g., the Sri Krishnarajendra Hospital, some of the University Buildings at Mysore etc.

The Government of Mysore is doing its best to sustain and encourage the sandal-wood carving of the *Gudigaras* of Soraba, an art inherited from the Hoysala sculptors. Industrial schools have been established in various parts of the State, the Technical Institute at Mysore being the most notable of them. Many are the artists who have earned a name for themselves, and maintain the high standard of aesthetic culture for which the State stands.

1. Mysore Gazetteer Vol. II, Part I, P.

The beauty and grandeur of Hoysala sculptures were originally enhanced by their being painted over in a variety of **Painting** pleasing colours. In the 19th century, a great school of painting flourished in Mysore. A fine collection of old and new paintings may be seen in the Jagan Mohan Palace at Mysore. Among the modern painters of Mysore who have won all-India fame may be mentioned Mr. Venkatappa.

The first known period in the history of music in the State begins in the 16th century A.D., with the revival of Vaishnavism as **Music** part of the great all-India *bhakti* movement. The songs of the wandering bards, *Dasara padagalu* as they were called, are very popular among the people. Of these bards Purandara Das and Kanaka Das occupy a high place not only in the religious and literary history of India, but also in the field of music. In the 19th century Tanjore and Mysore were two important centers of music in South India. The most celebrated of the local musicians was the well-known *vina* player Mr. Seshanna. His "gracefulness of style, clearness of intonation, and softness of execution" in playing on the *vina* won for Mysore a high place in the field of music. Of equal merit and, indeed, as well known for originality of display is the living *vina* player Mr. Subbanna. At present, many musicians of all-India fame flourish under the munificent patronage of His Highness the Maharaja.



EDUCATION AND LEARNING.

Two thousand years ago, Prakrit was the literary language in the Karnataka as in the other parts of India from about the 4th **Introduction** century A.D. But it gradually gave place to Sanskrit which has continued to be cultivated, so much so, that most of the scientific and philosophic treatises have been written in that language, while works of a purely literary character have been increasingly written in Kannada, the language of the State. Though works in Sanskrit and Kannada form thus the main part of our literary heritage, Telugu and Tamil scholars have also left behind them some noteworthy works. The assiduous cultivation of Persian and Urdu began only during the days of Hyder and Tipu but has ever since been growing both in volume and scholarship.

The inscriptions of Asoka at Siddapura, Jatingaramesvara and Brahmagiri in the Molakal-muru taluk form the first extant **Prakrit** records in Prakrit. Satavahana and Kadamba inscriptions have been found in Shimoga and Chitaldrug districts. From the fifth century onwards we come across literary works in Prakrit associated with the Jains of whom the most notable poet is Sri Vardhana Deva, also known as the Tumburacharya who flourished in the 7th century A.D.

Treatises on philosophy and religion stand foremost among the Sanskrit works; next come the Sahitya works; and then those on Sanskrit the various sciences. The well-known **Udgitaracharya**, author of an ancient commentary on the *Rig Veda*, and **Saivesvara**, the author of *Sahitya Sara* seem to have flourished under the Kadambas. In the same period lived the famous logician **Samantabhadra**. The three great religious reformers, **Sankara**, **Ramanuja** and **Madhva**, were intimately associated with Mysore; and the **Sringeri Matha** founded by **Sankara** has been, ever since its inception, a leading center of Sanskrit learning. Of the great scholars connected with the three schools of Vedanta were **Vidyatirthasvami**; **Madhavacharya I**, author of *Parasara Madhaviya* and other works; **Sayana-charya**, the famous commentator of the *Vedas*; **Madhavacharya II**, the author of *Sarvadarsana-sangraha*; **Jayatirthacharya** of the *Dvaita* school, and author of *Nyaya-Sudhakara*; **Vyasa Raya**, the great Sanskrit scholar of the 16th century, and author of *Nyayamrita* and *Tarka Tandava*; the celebrated **Vaishnava** philosopher, **Vedanta Desikar**, who made **Satyagala** his home; and **Vedanta Ramanuja Jiyar** of Melkote.

In literature, the name of the *Ganga* king **Durvinita** (circa 500 A.D.) the author of *Sabdatavata* and of a Sanskrit version of **Gunadhy'a's** *Brihat Katha* is perhaps the earliest yet known. Of the *Kavya* writers may be mentioned **Bilhana**, the author of *Vikramanka Charita*, who flourished in the court of **Vikramaditya VI**, the great **Chalukyan** king; **Amoghavarsha**, the **Rastrakuta**

king; and Vidya Chakravarti, the author of *Rukmini Kalyana*.

In the sciences, the first name we hear of is Simhasu*ri* (5th century A.D.), the author of *Lokavibhaga*, a work on cosmography. In the court of Vikramaditya VI lived the jurist Vijnanesvara, the founder of the Mitakshara school of jurisprudence. Many other works of note on medicine, astronomy and other subjects are extant.

The Wodeyars of Mysore greatly encouraged Sanskrit learning. The age of Chikkadevaraja Wodeyar is noted for its scholars. With the restoration of the Hindu dynasty in 1799, a new era in the field of learning dawned under the patronage of Krishnarajendra Wodeyar III, and among the scholars at his court may be mentioned Ramakrishnasastri of Hassan, the author of the encyclopædic *Bhurana-pradipika*, and Srinivasa Kavisarvabhauma, the author of *Krishna-nriþajayotkarshana*. Among recent scholars of all-India fame may be mentioned the late Panditaratnam Kasturirangacharya.

During the reign of Hyder and Tipu, Urdu was studied by both Hindus and Muhammadans.

Persian became the court language in **Persian and** the days of Tipu and even after 1799 **Urdu** (A.D.) continued to occupy a high place in the scholarly world. Tipu himself was the author of Sultan-u-Towa-rik. Mir Hussain Kirmani, originally the Mir Munshi and Waqinavis of Hyder and then of Tipu Sultan, wrote biographies of his illustrious patrons. Munshi Gulam Hussain Munajjam was one of

Tipu's court poets, and later he worked under the patronage of Krishnarajendra Wodeyar III. "He was a versatile and prolific writer. His works on Astrology, Persian Grammar and Medicine are still popular. His works, it would appear, have earned for him a wide reputation in the Moslem capitals of the world, including Constantinople." His student, Dewan Saiyad Amir Ahmed of Hassan was the author of several works in Persian bearing on Geometry and Astronomy. Syed-Shabudin-Khadri was an eminent Arabic, Persian and Urdu scholar, and was one of the pioneers who attempted to raise Dakhni Hindustani to a higher standard; he was also one of the leading educationists in Mysore.

Kannada is the principal language of Mysore. The region in which the language is now spoken comprises the whole of Mysore and

Kannada Coorg, the south-western districts of the Nizam's dominions, the southern districts of the Bombay Presidency, and the districts of South Kanara and Bellary in the Madras Presidency. In all, about 13 million people inhabit the Kannada country, of which Mysore forms the southern half.

Kannada is one of the five Dravidian languages and its literature is of far greater antiquity than any other Indian language except Sanskrit, Prakrit and Tamil. It is greatly indebted to Sanskrit for its vocabulary and diction and even for the theme of most of its well-known works. The nature and development of Kannada

literature has been largely moulded by the social and religious movements in the country. " The whole course of the history may be compared to a river receiving tributaries. During the first millennium of its course it is an unmixed stream of Jain thought In the twelfth century this is joined by the stream of Vira-Saivism and the two streams, like the Rhone and the Saone at Lyons, flow side by side without mingling. In the beginning of the sixteenth century these two are joined by a Vaishnava affluent ; and the united stream flows on until in the nineteenth century it is broadened and much modified by a great inrush of western thought."¹

To the Jain period belongs the earliest Kannada work *Kavirajamarga*, a treatise on poetics, by Nripatunga or Amogha-
Jain period varsha, the Rastrakuta Emperor (814-877 A.D.). The references in and the character of the work indicate that the language had a long history behind it. In the tenth century lived the three great Kannada poets, Pampa, Ponna and Ranna, spoken of as the three gems of the age. Pampa or Adi-Pampa was the court poet of king Arikesari of the Chalukya dynasty at Puligere. He is the author of *Adi-Purana*, the life history of a Jain saint and of *Vikramarjunavijaya*, a Jain version of the *Mahabharata*. Perhaps these works have been unsurpassed in style by any other Kannada poet. Contemporary with him was Ponna, a scholar both in Kannada and Sanskrit (Ubhaya-Kavi-Chakravarti) and his title for fame rests

chiefly on his *Santi Purana* which records the life and works of the sixteenth Tirthankara. Ranna, the third member of the trio, flourished under the patronage of the Chalukya prince, Tailapa. His first poetical work was *Ajita Purana*, a history of the second Tirthankara. But his best known work is the *Gada-Yuddha*, an episode of the *Mahabharata*. It is a master-piece, revealing the supreme gift of the author in the vividity of depiction, tragic as well as heroic. His mastery over words, the elegance of his style and his talent in the construction of plots are remarkable. One other poet of whom a special mention may be made is Nagachandra or Abhinava-Pampa, a poet of the court of Vishnuvardhana Hoysala. His *Pampa Ramayana* is a celebrated work and is renowned for the elegance and melody of its style.

The rise of Virasaivism and the importance it gave to the language of the people in contrast

Viarasaiva to the predilection of the Brahminical **Period** sect to Sanskrit learning, signalled the dawn of a renewed literary activity on an unprecedented scale. Basava, Channa Basava, and Ekanta Ramayya, the three great teachers of the religion are the authors of many great religious works. Some of their writings took the form of *vachanas* or wise sayings which are brief, disconnected and epigrammatical. Although they form a unique feature of the Virasaiva literature, they are seldom controversial but almost entirely "horatory, devotional and expository." During this period, side by side with the Lingayat scholars, flourished Jain men of letters. Of them was Andayya (1235 A.D.) the author of

Kabbigara Kava, the special literary interest of this work being its chaste Kannada without any admixture of Sanskrit. At the close of this period came Sarvajnamurti, the composer of the *Sarvajna Padagalu*, very popular verses in the *tripadi* metre, embodying much shrewd wisdom and frequently quoted by common people.

During the 15th and 16th centuries there was a great Vaishnava movement all over India.

Kabir Das and Tulsi Das were the **Vaishnava** leaders of the movement in North India; Ramanuja and Madhva had given a great impetus to the movement in the South; and as a result there was a large demand for the rich and popular legends contained in the Sanskrit Epics and the *Bhagavata*. Kannada versions of these works were published in the early years of the 16th century. They are *Gadugina Bharata* of Naranappa, better known as Kumara Vyasa, *Torave Ramayana* of Narahari who calls himself Kumara Valmiki, and *Bhagavata Purana* of Chatu-Vithala Natha. The first of these is perhaps the grandest epic poem in the language. A notable feature of the Vaishnava literature is the *Dasara Padagalu*, short popular songs in *ragale* metre by Vaishnava Dasas or bards. Of these Purandara Das and Kanaka Das occupy a high place both in the world of literature and in that of music.

During the 17th and 18th centuries, the kings of Mysore were the chief patrons of Kannada literature. Chikkadevaraja's reign

Under the Wodeyars of Mysore (1672-1704) was perhaps the Augustan era of Kannada literature. He was a great patron of scholars; and in his court were Tirumalarya, and his brother Singarya, Chikkupadhyaya and the poetesses Honnamma and Sringaramma. The king himself was a man of letters and is said to be the author of several works of which the best known is *Chikkadevaraja Binnapam*, a collection of thirty verses on religious subjects, each followed by a prose amplification. In this period the celebrated Vira-Saiva teacher and scholar Shadakshara Deva of Yalandur wrote his well-known champu, *Raja-Sekhara-Vilasa* "a favourite with the un-scholarly as well as the learned." To the same period is assigned the *Jaimini Bharata* of Lakshmisar, which deserves a place among the greatest kavyas of India. Under the generous patronage of Sri Krishnarajendra Wodeyar III, himself a scholar, many learned men worked in various fields. Under that of his illustrious successor, the late Maharaja Sri Chamarajendra Wodeyar, Karibasavappa Sastri produced a beautiful version of Kalidasa's *Sakuntala*. S. G. Narasimhachar's *Dilipa Charita* of the same period is of great literary merit. But the best known work of this period is *Ramasvamedha* of Nandalike Laksminarayana alies Muddana (1869-1901 A.D.) of Udupi.

With the impact of western thought and culture a new era in the history of Kannada

literature has dawned. A growing interest has been evinced in the study and editing of ancient Kannada works which are of great literary merit. An extensive collection of manuscripts has been made by the Department of Archaeology and the Oriental Library at Mysore and some important works have been edited in the Bibliotheca Carnatica under the auspices of the Government of Mysore.

There is a large number of writers who are engaged in various forms of literary work. The Karnataka Sahitya Parishad, the Department of Public Instruction, the Karnataka Sanghas which are formed under the auspices of the University of Mysore, and similar agencies outside the State have been engaged in the promotion of study and new creative activities. The Government and the University of Mysore are contributing largely to the furtherance of the movement. But the existing political division of the Kannada speaking people under more than half a dozen governments acts as a great handicap in the promotion of cultural unity and the concentration of efforts and hence the insistent and growing demand for the re-distribution of provincial boundaries with a view to form the Karnataka province.



EDUCATIONAL INSTITUTIONS.

Educational Institutions : Since the earliest times, the Brahmanic system of education was prevalent in Mysore as in other parts of India. Belagami in the Shimoga district and Sringeri in the Kolar district were well-known university centres, and the latter continues to be an important centre of Sanskrit learning. We owe the beginnings of English and popular education in the State to the enterprise of missionary bodies which were helped by the Government of Mysore. As early as the third decade of the last century Krishnaraja Wodeyar III established at his own cost an English school at Mysore. The British Commission administering Mysore (1831-81 A.D.) launched on a systematic educational programme and at the time of the rendition, there were 907 primary schools, and 166 secondary schools. Since then there has been a remarkable progress and the number of primary schools in 1933-4 was 6,254 and the secondary schools 366. Among the pioneers of the educational movement may be mentioned John Garrett, Lewis Rice and H. J. Babba.

University The University of Mysore is the first of its kind to be founded in an Indian State. For over twenty-five years, the two State Colleges were affiliated to the Madras University. In 1915 a special committee was established to draw up a scheme for the establishment of a University, and in 1916,

the bill for its establishment received the sanction of His Highness the Maharaja. The University consists of five constituent colleges: the Maharaja's College (Arts), the Maharani's Women's College (Arts), and the Medical College at Mysore; and the Central College (Sciences) and the Engineering College at Bangalore. There are well equipped laboratories and libraries. The Oriental Library and the Department of Archaeology, both at Mysore, are under the administrative control of the University.

Although there has been a great development in the system of popular and English education, oriental studies have not been in **Oriental** any way neglected. Students are permitted to offer Sanskrit, Persian and Arabic as optional subjects in the general schools. The Maharaja's Sanskrit College was started in 1876 by the Palace authorities and it is now the chief seat of advanced Sanskrit education in the State. The college has a strength of 446 students and there are a large number of government and endowment scholarships. The College has a large library consisting of about 3,400 books and the Sarasvati Bhandar Library of the Palace contains about 2,500 books with many valuable manuscripts. The institution has produced many eminent pandits in the subjects of *Vyakarana*, *Tarka*, *Vedanta*, *Mimamsa*, *Veda*, etc. Its sister institution at Bangalore, the Chamarajendra Sanskrit College, is another important seat of learning and here all communities, irrespective of their caste and religion, are admitted.

The Government of Mysore are paying great attention to technical education: industrial, commercial, medical and engineering

Technical schools have been established.

In 1908-09 A.D., the Ayurvedic and Unani College at Mysore was founded and here the courses of study include instruction and practical training in physiology, anatomy, hygiene, midwifery and *materia medica*. A large number of scholarships are given to students studying these subjects. A school for the deaf, the dumb and the blind has been established at Mysore.



1933-34.
Educational Institutions in the Mysore State.

Grade	No. of Institutions	No. of Students		
		A	B	B women
1. University—				
(a) Arts and Sciences	..	8	2	2,889
(b) Professional	..	2	—	379
2. School (general)—				
(a) Secondary	..	362	40	42,552
(b) Primary	..	5,718	536	2,46,273
3. Special Institutions—				
(a) Oriental Colleges	..	4	..	574
(b) Training Schools	..	12	3	723
(c) Industrial "	..	22	4	1,441
(d) Commercial "	..	7	..	461
(e) Sanskrit "	..	79	..	1,968
(f) Engineering "	..	1	..	101
(g) Medical "	..	1	..	233
(h) Agricultural School	..	+	..	141
(i) Schools for the defectives	..	2	..	1,968

Total Expenditure on Public Instruction:—Rs. 69,24,539.

THE GOVERNMENT OF MYSORE.

His Highness the Maharaja Sri Krishnarajendra Wodeyar IV G.C S I., G.B.E., is the ruler of the State and the administration is carried on under his authority. In the discharge of his duties he is assisted and advised by the Executive Council, consisting of the Dewan, the chief executive officer and president of the Council, and two other members. The administration of the State is divided into various portfolios which are distributed among the Members of the Council. The work is divided into Council and Non-Council subjects according to their nature and degree of importance, the latter being dealt with by the Member in charge of the portfolio and the former by the Council itself. Whenever there is a difference of opinion between the Dewan and the Member in charge, in a Non-Council case, the question is considered by the whole Council. The recommendations of the Council with the recorded opinions of the members are submitted by the Dewan for the approval of His Highness the Maharaja. In Non-Council matters the Dewan is empowered in special circumstances to take up any case and give final orders after considering the recommendations of the Member in charge.

Working under the direction and orders of the Executive Council are the departmental heads

Administrative Machinery presiding over each important branch of administration such as land-revenue and excise. Territorially, the State is divided into eight districts, each district sub-divided into taluks, hoblis and villages. The Municipal system of administration has been introduced in a large number of towns. The districts are placed under the administrative control of the Deputy Commissioners and they are assisted by Assistant Commissioners who look after the revenue work of two or more taluks (forming a sub-division). Amildars are in charge of the taluks. Although the duties of these civilians are mainly connected with the revenue, their powers and responsibilities extend over many other branches of administration. Subordinate to the authority of the Amildars are the Sirastedars who are in charge of taluk treasuries, the Shekdars or revenue inspectors in charge of the collection of the revenue of a Hobli (a group of villages) and the Shanbog and the Patel who are respectively the headman and accountant of the village.

The State has a revenue of nearly 683 lakhs of Rupees out of which a subsidy of $24\frac{1}{2}$ lakhs is paid to the British Government.

Finance Mysore also pays to the coffers of the Government of India in the form of indirect taxes, on an all-India average, nearly 85.9 lakhs of Rupees. The condition of the finances of the State may best be presented in the form of a table as shown below:—

**Statement showing the Receipts and
Receipts—1933-34.**

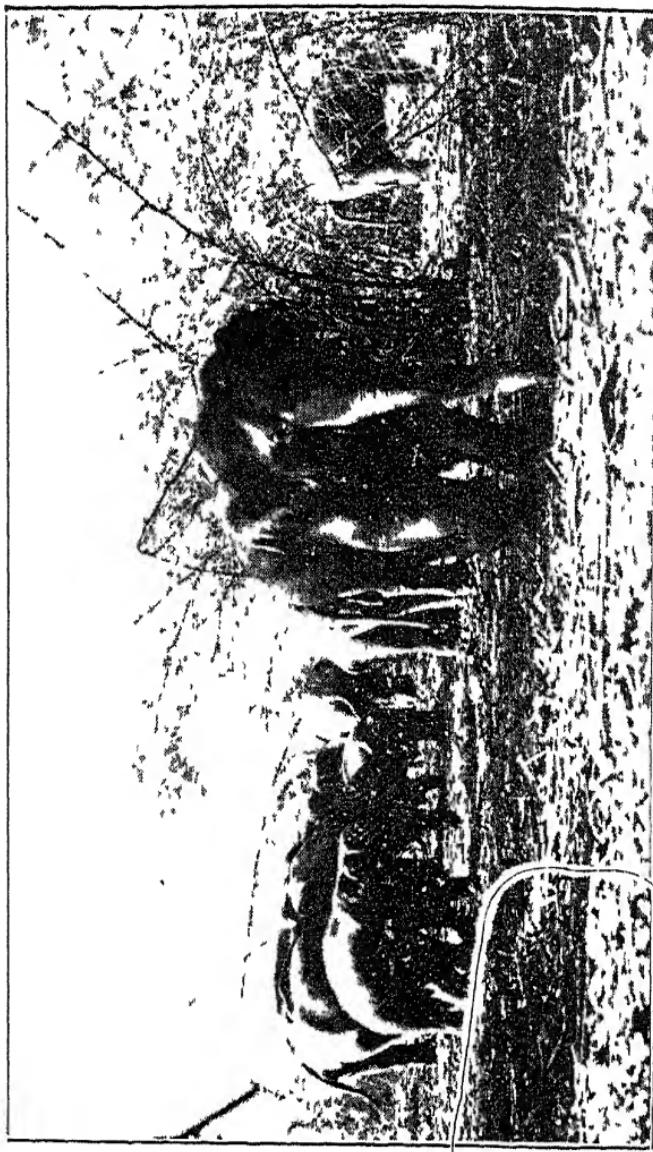
Nature of Demand	Collections
	Rs.
1 Cash balance at the commencement of the year	1,18,24,07
2 Land Revenue	1,18,21,281
3 Mining, Royalty and Leases	16,39,851
4 Forest	23,11,504
5 Excise Revenue	54,43,964
6 Stamp Revenue	18,18,566
7 Law and Justice	59,365
8 Miscellaneous and other receipts	33,38,599
9 Miscellaneous	31,16,758
0 General Commercial Services ..	48,37,356
1 Interest on Railway Loan Sinking Fund	5,00,069
2 Contribution by District Boards or Railway Companies for construction of Railways.	32,505
3 Commutation of Pensions	51,473
4 Debt Heads	3,29,79,873
Total Receipts of Service and Debt Heads	6,78,51,164
Grand total including opening balance	7,96,75,237

Expenditure of the Mysore State.

Expenditure—1933-34.

Nature of Expenditure	Actual Expenditure	Rs.
1 Subsidy to the British Government	...	24,50,000
2 Revenue collection charges	...	46,13,537
3 Administration	..	84,16,362
4 Public Instruction	..	48,94,577
5 Medical Charges	..	12,36,823
6 Religious Charges	..	3,51,156
7 Commercial Service	..	30,43,283
8 A Special contribution to the Loan Sinking Fund Reserve	..	1,00,00,000
9 Public Works	..	31,48,039
0 Pensions	...	22,67,013
1 Miscellaneous	...	91,31,369
2 Debt Heads (Net)	..	1,95,82,199
Total Expenditure on Service and Debt Heads.		6,91,34,358
Cash balance at the close of the year	...	1,05,40,879
Grand Total including closing balance	..	7,96,75,237

Mysore is essentially an agricultural country and the principal crops raised are paddy, areca nut, cotton and mulberry, the latter two being industrial crops. The **Agriculture and Irrigation** Department of Agriculture is actively engaged in the propagation of and researches in scientific methods of agriculture; experimental and model farms have been started at Hebbal, Nagenahalli and other places. Agriculture is very much facilitated and the cultivation of wet crops extended by the activities of the Department of Public Works. Out of more than 88 lakhs of acres of arable land nearly 89·9 per cent is occupied and of this more than a eighth, nearly 11 lakhs of acres enjoy irrigational facilities. The most notable of the irrigational achievements is the construction of the Krishnarajsagar Dam and the Irwin Canal and by the latter about 56,000 acres have been watered. Apart from these, the Department is actively engaged in the restoration and maintenance of old tanks and in the construction of new ones. Bore wells and irrigational pumps are becoming popular, and hydro-electric power is utilised in working them. The Livestock Section has established various cattle breeding centres at Ajjampur, Yelachanahalli and other places. There are 63 veterinary hospitals to look after the health of the cattle, and the staff of the Department tour round villages, treat sick animals, and give medical advice to the ryots regarding diseases of cattle.



Mysore—A herd of wild elephants roaming in the Kakankote forests, 5½ miles from Mysore by car.

The State has about 4,439 square miles of forests and the Government is taking steps not only for their economic exploitation but in the afforestation of many parts and thus to increase the revenues of the State. The revenue derived from working them was 23.11 lakhs in 1933-34. Nearly half of the revenue was realised by the sale of sandal oil, sandal wood being a government monopoly. Timber derived from *hone*, *bette* and other trees provides the rest of the revenue.

Next in importance to agriculture is the industrial development of the country. The work of the Department of Industries is **Industries** mainly three fold. It encourages private enterprise not only by giving technical advice but also by issuing industrial loans, nearly Rs. 30,966 being given in 1933-34. There were 206 factories at the end of 1934, engaging about 20,000 workers. The chief of them are decorticators, rice mills, textile factories, cotton ginning and pressing factories, cotton and silk weaving factories. Apart from these, the Department is personally in charge of many notable industrial concerns and of them may be mentioned the soap and porcelain ware factories at Bangalore, the sandal oil factory at Mysore, the sugar factory at Mandya and the spinning and weaving centres at Badanval, Terakanambi and others, cotton and silk weaving centres and industrial workshops. Another notable industrial enterprise of the Government of Mysore, unique in the whole of India, is the electrification

of towns and villages and the supply of power for agricultural and industrial purposes.

The chief minerals mined in the State are gold and iron, the former at Kolar Gold Fields and the latter at Bhadravati. Gold

Gold and Iron mining operations are carried on in four mines and the total output for

1933-34 was 335,773.929 ozs. of fine gold and 26,172,050 ozs. of fine silver with a total value of £2,086,002-2-11. The Bhadravati Iron Works are one of the important mining concerns in India. Although it has been largely a losing concern, the operations are successfully going on and it has been contemplated to add a plant for the manufacture of steel and steel goods and to supply hydro-electric power for the production of high class steel.

The Government of Mysore has established a large number of hospitals and dispensaries in the

various parts of the State, nearly 280

Medical Relief in number, and they afford free medi-

cal relief to nearly all the people in the State, and the number of patients treated by them was, in 1933-34, nearly 40 lakhs. Apart from the general hospitals, special hospitals have been established *viz.*, Maternity hospitals at Mysore, Bangalore and Robertsonpet, the Ophthalmic hospital at Bangalore, the Tuberculosis Sanatorium at Mysore, the Mental Hospital at Bangalore and the Epidemic Diseases Hospital and the Leper Asylum. The Bureau of Health Education is engaged in educating the masses by means of pamphlets, news papers, cinema shows and lectures. Surveys of

special diseases are conducted and preventive measures in the form of vaccination, etc., taken.

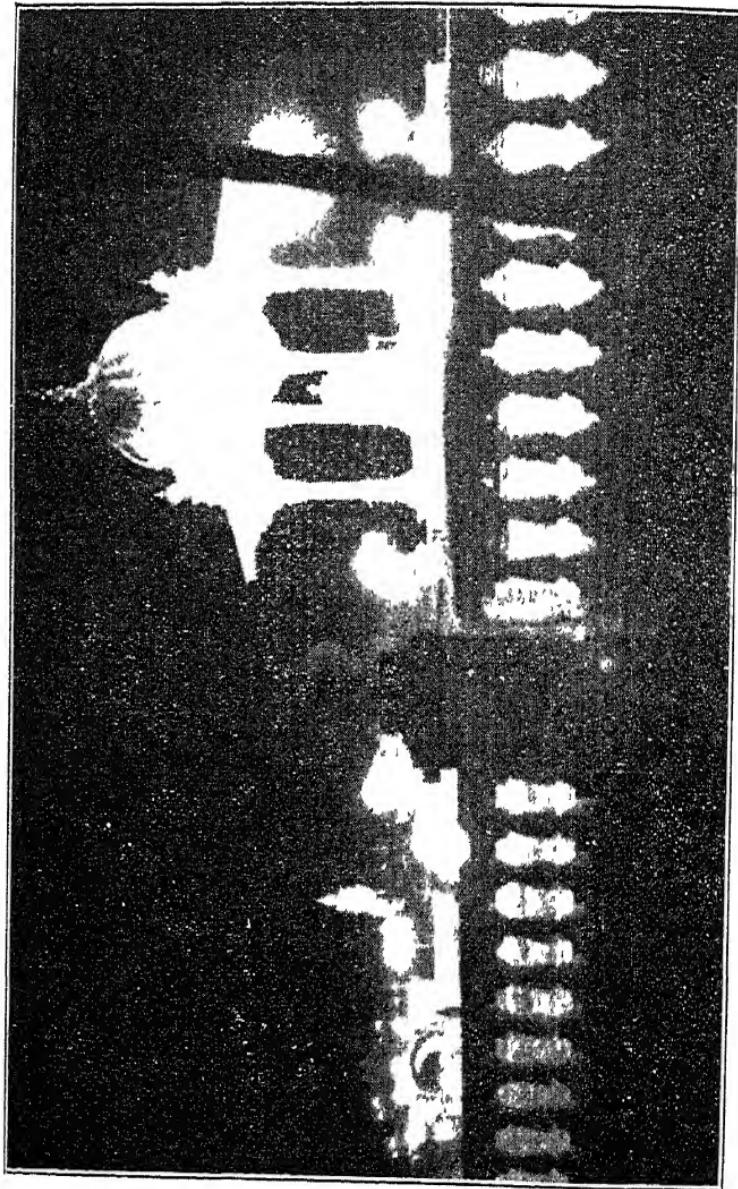
For purposes of legislation there are two popular bodies *viz.*, the Representative Assembly and the Legislative Council. The Representative Assembly was established in 1881 A.D., and Mysore was the first province in India to introduce popular institutions. The constitution of the Assembly had been changing from time to time, and in 1923 it was placed on a statutory basis. The strength of this body is fixed at 250 and the Government has the power of increasing the maximum to 275 for purposes of removing any inequality of representation. The minority and special interests have been adequately protected. The Assembly is presided over by the Dewan. It is essentially a consultative body. It is consulted on questions relating to taxation and the general legislative measures and has the right of passing resolutions on all matters relating to public administration and the annual budget.

The legislative authority in the State before 1907 was vested in the Executive Government of the country, and in that year, the old Executive Council was enlarged for legislative purposes and became the Legislative Council. Under the Reforms of 1923, this Council was further enlarged and its constitution revised. It now consists of 50 members with a non-official majority, there being 20 officials and 30 non-officials of whom 22 are elected. The Dewan is the ex-officio President of the Council. The Council has power to

make laws and regulations on all matters except those relating to the royal family, and questions connected with the Paramount Power. The members have the right to ask questions, and pass resolutions of a recommendatory character on all matters relating to the administration of the country, and to discuss the annual budget and vote on the demands for grants. The Government has however the power of restoring a provision in the demand for grants wholly or partly disallowed by the Council and to pass emergency legislation enforceable for a period of six months. Standing Committees consisting of members of the Legislative Council and the Representative Assembly have been appointed on the model of the Standing Committees of the Indian Legislature and are attached to the various Departments of Government.

Local Self-Government has made great advance in the State. The Municipalities, District Boards and Village Panchayats **Local Self-Government** contain non-official majorities, and most of them have their own elected presidents. They enjoy considerable freedom in managing their own affairs.

With regard to the administration of justice, the High Court of Mysore is the highest court of appeal and revision in all civil and **Justice** criminal cases. In 1919 a scheme for the separation of judicial and executive functions was introduced and since then great progress has been made in the field.



Mysore—Statue Square (*illuminated*)

mysore city.

Mysore, the capital of the State and the residence of His Highness the Maharaja, can claim a respectable antiquity. Leaving alone **Mysore** the legendary fight of the goddess Chamunda with the demon Mahishasura, it is known to have been a flourishing little place as far back as the tenth century A.D. It has been the capital of the kings of the Mysore Dynasty except between 1610-1799 A.D when they lived at Seringapatam. The city is now reputed for its artistic beauty, fine roads, beautifully laid out gardens and magnificent buildings which have rightly won for it the name of the Garden City of India. The city is connected by rail with Madras via Bangalore and with Bombay and Poona via Arsikere and Hubli.

The visitor getting down from the train at the City Railway Station drives along the road due south, passing by the Modern **University** Hindu Hotel, the Hotel Metropole, the Maternity Hospital, the Maharaja's High School and the New Indian Guests' Quarters, he turns to the west at the fourth cross from the station and to the left near the Cosmopolitan Club and arrives at the University, the centre of the activities of the Eighth All India Oriental Conference. Conspicuous on high ground are the University buildings: the Maharaja's College, the Intermediate College, the University Offices, the University Union, the University Library, the Vice-Chancellor's Quarters and the College

Hostel. Opposite to the College Hostel is the Ursu Boarding Home and to the right of the latter the District Courts and the Chamarajapuram railway station. To the west of the Intermediate College is the Victoria Jubilee Buildings and herein are housed the Oriental Library and the Office of the Director of Archaeology. The former has a good collection of old and rare manuscripts and the latter a valuable collection of antiquities of archaeological and artistic interest.

Driving along from here to the north we reach the Public Offices, situated opposite to the Jubilee building on a fine oval ground. It is

Public Offices an imposing structure surmounted by a tall dome, illuminated at night by flood light. At its front is a handsome statue of Sir James Gordon. The building is situated amidst a well-laid out garden and commands a very fine view, one of the loveliest in the city. Close to it, to the west, is the Kukkanahalli tank. With magnificent buildings and well-cultivated gardens in sight, the tank bund, nearly half a mile long, is a popular resort. To the north of the Public Offices runs east to west the Yelwal Road.

To the west, the road leads, past the Lake View, the residence of the Dewan, and the first

Yelwal Residency Raja Kumari Mansion, to old Hinkal Race Course and the beautiful Yelwal Residency, built by Hon. Arthur Cole when he was the Resident of Mysore (1812-27 A.D.). This building commands a very fine view and is a favourite spot for picnic parties. The Yelwal village is two miles further

down and from there a visit may be paid to the Government Sheep Farm. From this road, close to the fourth mile stone, a rough cart road, about three miles long, leads to Sravanappanagudda or Gomathagiri, where can be seen three groups of rocks and a colossal statue of Gomatha, nearly eighteen feet in height.

Driving back eastward through the same Yelwal Road and turning northwards near the Maternity Hospital, we return to the City **Sanatorium** Railway Station, west of which a road leads, past by the second Raja Kumari Mansion and the Jewel Filters, which supply the city with hygienic water, to the Princess Krishnarajamanni Sanatorium, an institution established by Her Highness the late Maharani Regent in memory of her daughter.

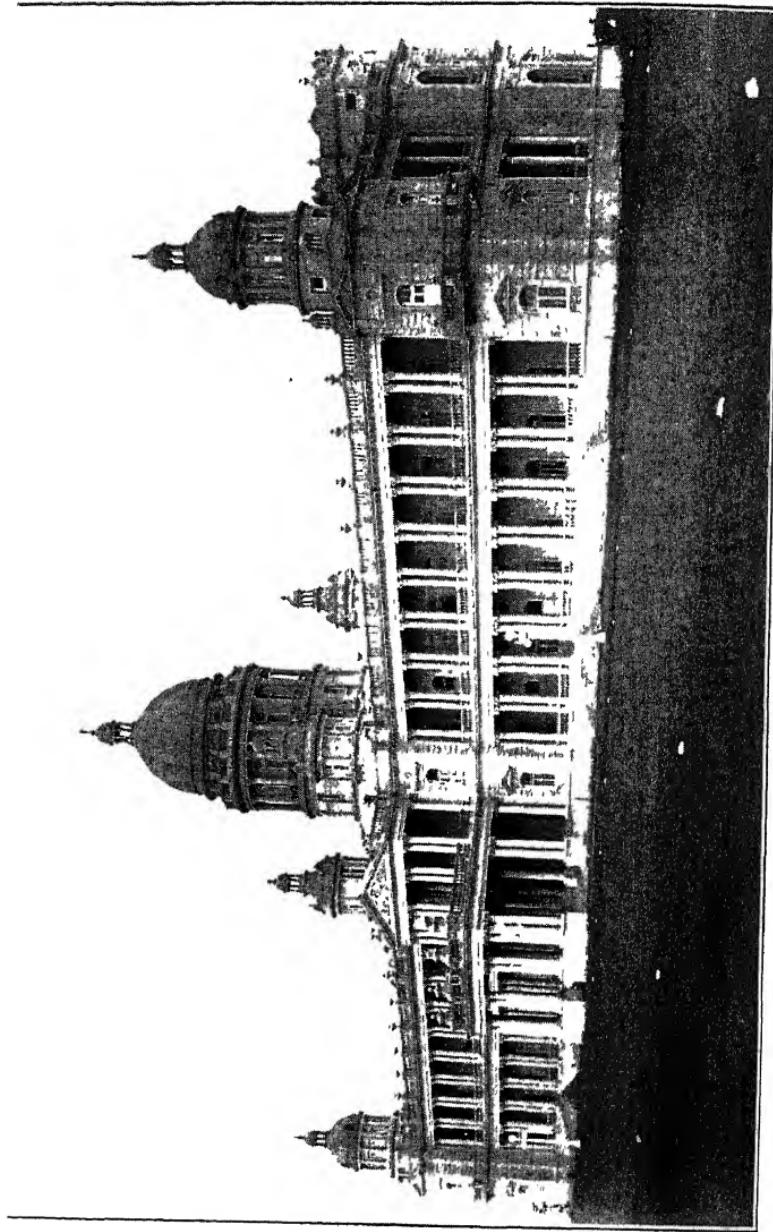
Driving eastwards from the Railway Station, we see to our left the Exhibition Buildings, in which is held the annual All-India **Residency** Agricultural and Industrial Exhibition during the Dasara festivities.

To the right are the demonstration farms of the Agricultural and Horticultural Departments. Next to the Exhibition Buildings, are the Medical College, and the Ayurvedic and Unani College and Hospitals. Here we turn to the right and drive along the Sayaji Rao Road, named after the Gaekwar of Baroda, with the Chamarajendra Technical Institute and the Krishnarajendra Hospital on either side of it, each facing the other. The former institution trains students in drawing, painting, designing and modelling and many handicrafts such as carpentry, rattan work,

brass and copperware work. The artistic designs and careful workmanship of the products of the Institute are famous in the whole of South India. The show rooms of the Institute (open between 8 to 11 A.M. and 2 to 5 P.M.) must be visited by all tourists who are in any way interested in the finer arts. Housed in the same building is the Public Library. Driving further on, and passing by the Devaraja Market and turning to the east near the floral fountain, we see on our left the Town Hall built in memory of C. Rangacharlu, the first Dewan of Mysore after the Rendition. Close by, in front of the northern gate-way of the palace, is the finely executed statue of Sri Chamarajendra Wodeyar, the late ruler of the State. To the north of it is the Silver Jubilee Clock Tower and from here runs a thoroughfare, Doddapet, the commercial centre of the city. Proceeding to the Hardinge Circle, we take the road to the Government House. The British Resident in the State camps here during his stay in the city. It is also used for entertaining distinguished guests. Here is to be found a fine collection of pictures of historical interest, and the visitor should particularly notice the engravings in the front hall and the A.D.C.'s room.¹

On our way from Government House we pass by the well-laid out garden, Nishat Bagh with its fine band stand. Proceeding along **Race Course** the Mirza Road, one of the finest roads in Mysore, we pass by the Palace Garrage and the Karanji Mansion, and close by

1. A guide book to the pictures in the Government House and Lalita Mahal is published.



Mysore—The Guest House known as Lalita Mahal.

is the Chamundi Vihar, the residence of His Highness the Yuvaraja. Turning to our right at the Karanji Mansion and again to the left, we arrive at the Palace Stables. From here we drive through the beautiful Daly Avenue to the Race Course. With tanks on either side, lovely gardens in front and the Chamundi Hill and the Lalitadri beyond, the situation of the Race Course is pleasing and picturesque. Attached to this, on the west side, stands the Chamundi Gymkhana with excellent tennis courts and golf links.

From the Race Course, we drive on to the Narasimharaja Boulevard and passing by the Body Guard Lines and the Mysore Lalita Mahal Sports Club, arrive at the Lalita Mahal or New Mansion, built on an elevated ground, and having artistically laid out terrace gardens. The mansion has a fine collection of pictures and paintings of historical and artistic interest. Particularly notable are the hunting scenes and the visitor should not fail to visit the 1st, 14th and 17th rooms on the ground floor and the 18th, 30th and 40th rooms on the first floor.¹

The T. Narasipur Road running east to west to the north of the Lalita Mahal leads to Varuna and Varkodu (about 13 miles from the city), two very ancient places associated with the Gangas and the Chalukyas of Varuna. They contain remains of certain old temples which are of histo-

1. A guide book to the pictures in the Government House and Lalita Mahal is published.

rical interest and a large mound, known as the *Basti Tittu* where once stood a large Jain temple.

From the Lalita Mahal we proceed to the Lalitadri situated on a little plateau, with gardens of tropical and non-tropical plants **Lalitadri** and attractive summer houses. It commands a very extensive and panoramic view all round and is a favourite spot for picnic parties.

From here a good motor road leads to the top of the Chamundi Hill. On the very summit of the hill is the Royal Bungalow **Chamundi Hills** commanding a panoramic view of the Nilgiri mountains (south), the Biligirirangan Hills (east), the Wynad Hills, the sacred hill of Melkote and the minarets of the Juma Masjid at Seringapatam (north) and the Krishnarajsagar Dam (north-west). The rising and setting of the sun as seen from the hilltop is of rare beauty; and on night-fall the view of the city's illumination is enchanting.

The Mahabalesvara temple, standing to the south of the shrine of Chamundesvari, is the oldest temple on the hill and was **Temples** built in the Ganga period and endowed by the Hoysala king Vishnuvardhana (1118 A.D.) and the Wodeyars of Mysore. The shrine of Chamundesvari, the tutelary deity of the Royal House of Mysore is the largest and best known on the hill. The annual car festival is held just after the Dasara festivities in Mysore when people throng here from all parts of South India. In the little and almost inconspicu-

ous lake on the hill is held the reputed *Teppa* or raft festival and on this occasion the goddess Chamunda is seated on a stately raft adorned with pearls and rubies and illuminated with a thousand lights.

A short but refreshing descent of about 300 steps from the top brings us to the spot where there is a colossal rock image of **Nandi** Nandi over 25 feet long and 16 feet high, the gift of Dodda Devaraja Wodeyar (1659-72 A.D.). It is in the reclining posture and is adorned with ropes, bells and jewels, all carefully carved out of stone. The workmanship though in no way extra-ordinary is yet praiseworthy.

Returning from the hill along the Chamappaji Urs Road, we reach the zoological gardens, noted for their varied collection of **Zoo** animals and birds. The Gardens are open from 7 A.M. to 6 P.M., and a fee of two annas is charged for admission.

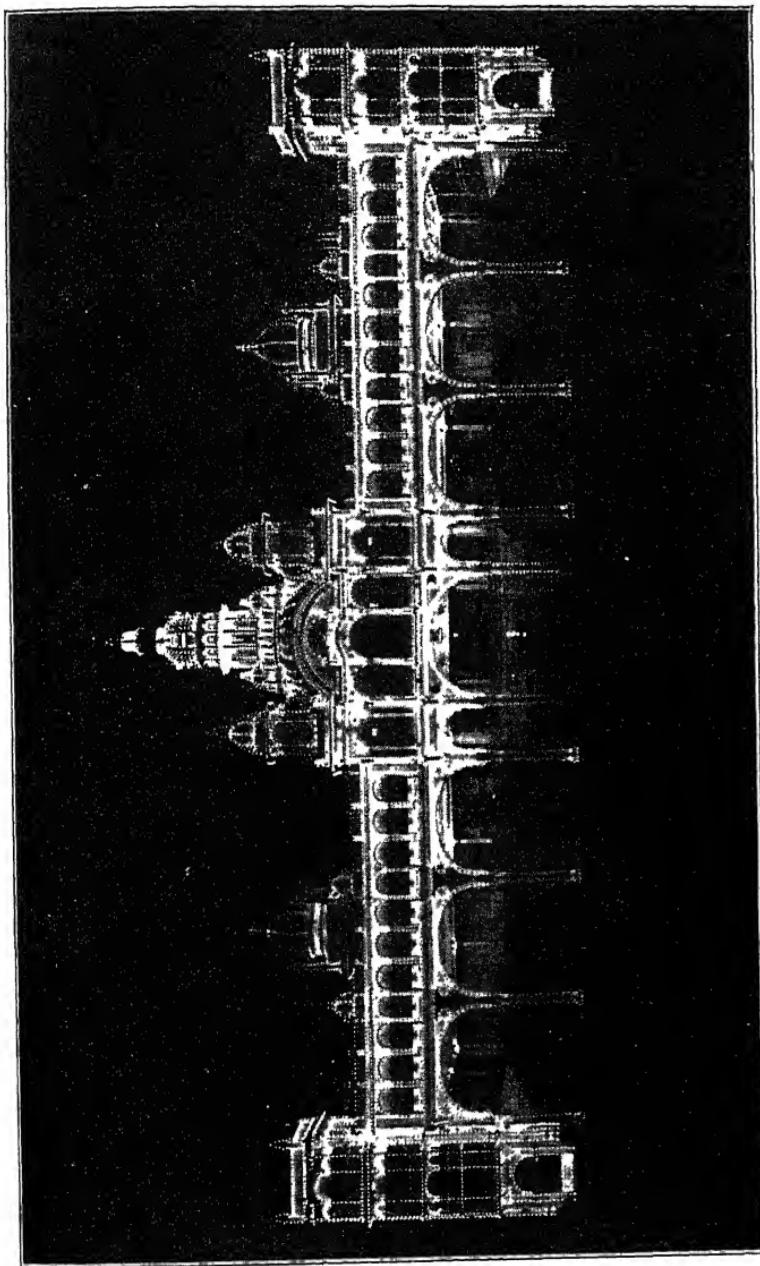
Leaving the Gardens, we enter the Palace by the eastern gate. The Palace is an imposing structure measuring 245 feet by 156 **Palace** feet and 145 feet high from the foundation to the topmost point of the finial adorning the main dome. "The general appearance and the outline are Indo-Saracenic but the details of decoration of panels, friezes, niches, etc., are distinctly Hoysala in character. The central dome is the dominating feature while the rest are all subordinate to it." "From the basement to the base of the main dome, the surface is

adorned with rich sculptures of the very best class of Indian Art. Horizontal mouldings, vertical off-sets breaking up the surface into many projections, recesses, niches and panels relieved with super-abundance of deep, sharp and fine carvings of scrolls, foliage, birds, animals and statuettes of very chaste and elegant design are the chief characteristics of this Hoysala style of decoration. It is the combinations of this fine sculptured style with the lofty grandeur and magnificent proportions of Saracenic art that gives to the structure a very pleasing appearance and produces striking effects of light and shade."

Visitors¹ are conducted through the various principal and noteworthy apartments: the great courtyard, the marriage pavilion, the Armoury and the Library (ground floor), the Durbar Halls, the Drawing and Music rooms (first floor). The second floor is occupied by bed rooms. The third, fourth, and ninth floors do not contain any principal apartments, but merely form supports for the main cupola

The interior decorations of these apartments are of great beauty and elegance. "The carvings in stone, wood and ivory, stone inlaying, stucco work and paintings are rich in patterns and varied in design. The stone carver has shown his patient labour in elaborating the details of his fancy, the wood carver, the facility with which he could turn his chisel to work out beautiful carvings in wood; and the decorator and painter, as

1 Permits may be had on application to the Huzur Secretary to H.H. the Maharaja



Mysore—The Palace (*Illuminated*).

to how far his brush can excel other decorations. The combined efforts of all classes of artists have made the building what it is."

Of these, the visitor must particularly notice the west wall of the great Durbar Hall, whereon are painted stories from the Ramayana and Mahabharata, executed by the two well-known brothers Ravivarma and Rajavarma of Travancore. In the centre of this hall is placed, during the Dasara days, a throne, originally of fig-wood, overlaid with gold and silver carved with Hindu mythological figures. This, according to one account was presented in 1699 to Chikkadevaraja Wodeyar by the Emperor Aurangzeb. According to tradition, it was the original throne of the Pandavas and its existance within the bosom of mother earth was known by mystic insight by sage Vidyaranya. Unearthed by Harihara and Bukka, the founders of the Vijayanagar Empire, it passed on to their successors and lateron, to the viceroys of Seringapatam. The Rajas of Mysore came into its possession on the death of Tirumala Raya, the last of the viceroys. It was used by Chikkadevaraya and his successors up to the time of Tipu Sultan. When Seringapatam was taken by the British it was found in a lumber-room and was used in the coronation of the restored Hindu prince. The Amba Vilas Durbar Hall is noted for its decorative beauty. Some of the relief panels illustrating Hindu mythological subjects are the work of Mr. Venkatappa, the famous artist of Mysore. On visiting the armoury the visitor should not miss to see the Vyaghra Nakha,

with which kind of weapon Sivaji slew Afzalkhan. A still more interesting object is the Vijaya Narasimha, the sword of Kanthirava Narasaraja which can be worn round the waist as a belt.

Within the palace fort are situated many interesting temples. Of them may be mentioned that of Sri Lakshminarasimha Svami, the oldest temple in the city; the Varahasvami temple, a fine Hoysala structure; the Trinesvara temple which has the images of some of the kings of Mysore; and the Prasanna Krishnasvami temple founded by Krishnarajendra Wodeyar III. The Varahasvami and Prasanna Krishnasvami temples have a good collection of metallic images of gods and saints.

Leaving the Palace by the eastern gate, we drive through the Deva Raja Sagara bund, and arrive at the beautiful little building

Sankara constructed in memory of the late **Matha**, Jagadguru Sachchidananda Sivabhi-
Madhuvana nava Narasimha Bharati of the
and Sringeri Matha. Built of grey gra-
Elephants' nite, the architecture is simple, austere
Stable and serene. The tombs of the
Mysore Royal Family are to its right.

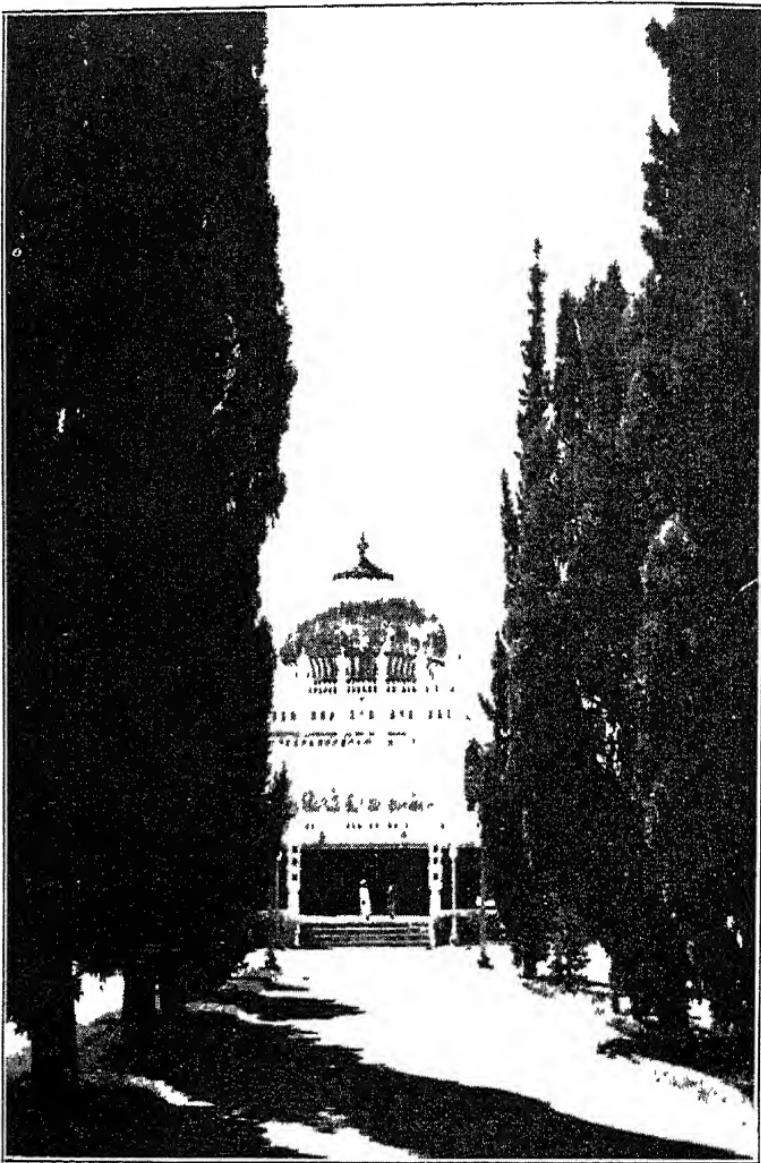
By the side of the largest tomb, that of Muminadi Krishnarajendra Wodeyar, a narrow lane bordered by high interlacing trees leads to the Palace Gajashala or the elephants' stable. Next to the tombs is the Madhuvana or the Palace orchard. Here, Australian and African fruit trees are grown and experiments conducted on scientific lines in various systems of manuring, cross-fertilisation, etc.

Taking a turn to the west to the Chamaraja Road, and passing by the Palace Offices we come to the Maharaja's Sanskrit College, the chief centre of Sanskrit learning in the State.

Driving along the Sayaji Rao Road to the north by the Municipal Office, we turn to the left near the Palace Hospital and Granary **Jaganmohan Palace** and come to the Jagan Mohan Palace, one of the most attractive places in the city. The Palace is of two parts. The pavilion on the east with its massive and finely carved doorways and spacious hall was first erected in 1900 to celebrate the marriage of His Highness the Maharaja with the Rajput Princess, Sri Pratap Kumari Bai, younger daughter of the Rana Vinaya Simha Jhala of Vana in Kathiawar. The hall is now used for meetings of the Representative Assembly, the convocations of the University of Mysore and other important and eventful celebrations. The adjoining building has numerous pictures and paintings and here are also to be seen many other works of historical and artistic interest. Here, the visitor should not fail to see the Rung-Mahal or the Hall of Painting which has many quaint and interesting mural paintings and the Chitrasala which has a fine collection of pictures by famous Indian artists. Among the historical curiosities may be seen the enormous dumb-bells and clubs of the famous warrior king of Mysore, Kanthirava Narasaraja Wodeyar.

Leaving the Jagan Mohan Palace by the southern gate, we turn to the west, and again to the south by the Maharani's College, **Silk Filature** and turning to our right arrive at the **and Sandal** Marimallappa's High School. Proceeding from here, we take a turn to the south and drive through the Viceory Road past the Krishnamurtipuram Extension to the Mysore Silk Filature Factory. Almost opposite to it, we may visit the Mysore University Union Social Service centre at the sweepers' colony. Driving further on we go to the Government Sandal Oil Factory and the Mysore Railway Workshop. A few miles to the south-west of the factory is the Rayanakere Dairy Farm, a well-known place for cattle breeding. Beyond Rayanakere, the road leads to the Kakankote State Forest noted for the Khedda operations. From the factories, we return, passing by the Adikarnatakapura and the Krishnamurtipuram Extensions and turning to the west near the Vice-Chancellor's Quarters, to the University buildings.





Seringapatam—The Gumbaz or Mausoleum.

mysore to sivasamudram and back

visiting

SERINGAPATAM, MANDYA, MEKEDAT, TALKAD,
SOMANATHPUR AND KRISHNARAJASAGAR DAM

Travelling along the main road running from Mysore to Bangalore we pass by the Krishnarajendra Mills, well-known for the manufacture of cotton yarn and hosiery. Five miles further on is Paschimavahini, a sacred spot on the Cauvery. Here, on the river bank is the long, well-built bathing ghat of the Mysore Royal family. To its left the road takes a short curve and runs over the Paschimavahini Bridge at the southern end of which is a sign post inscribed "Skelly's Post, 26th April, 1779." Here was stationed Major Skelly before the last siege of Seringapatam. A few yards away is another post indicating the site where Major Wallace was stationed on the same occasion. Driving further we reach the southern branch of the Cauvery over which is thrown a fine bridge of respectable antiquity, known as the Periyapatna Bridge which serves also as an aqueduct, and water is conveyed into the island of Seringapatam by the Bhangara Doddi Channel, which runs under the bridge.

Crossing the Periyapatna Bridge we reach the island of Seringapatam, about three miles in length and one in breadth, with Seringapatam the once prosperous suburb of Ganjam at its eastern end. The island is

known to tradition as the Paschima Ranganatha Kshetra and is now a well-known centre of pilgrimage for the Hindus of South India.

Entering by the Mysore Gate, we see, a little to the north-east, the flagstaff of Tipu, while, to the west of it, there is the Elephant **Temples** Gate built by Tipu Sultan in 1793 and bearing an inscription recording the event. Further west and passing by the magazine and the old garrison racket-court, we come to the Sri Narasimhasvamy temple, built nearly 300 years ago by Kanthiravanarasaraja Wodeyar of Mysore. Herein may be seen the statue of the royal donor about three and a half feet in height and standing on a high pedestal. The figure is beautifully carved and has a life-like majestic appearance. To the west of this temple on the large open ground stood once the palace of the Vijayanagar Viceroys and the Rajas of Mysore. The palace was pillaged and destroyed by Tipu in 1796. The present small building on the site was built in 1915 as a memorial to indicate the birth place of Krishnarajendra Wodeyar III, the grand-father of the present ruler.

Close by the roadside, is the temple of Sri Ranganatha, consecrated by the Hoysalas, enlarged by the Rajas of Vijayanagar and much improved by the Wodeyars of Mysore. It is the principal Hindu structure in the island, and one of the largest Dravidian temples in the State. The image of Ranganatha, to whom the temple is dedicated, is a magnificent figure reclining on a seven headed serpent, Adisesha.

Proceeding westwards along the road running towards the railway station, we see on our left in a large open field, an arch of 112 feet span. It was constructed more than a century ago by Captain de Havilland to demonstrate the possibility of building with country bricks a stable arch. It has a strange swinging quality, which may be tested by jumping on its keystone.

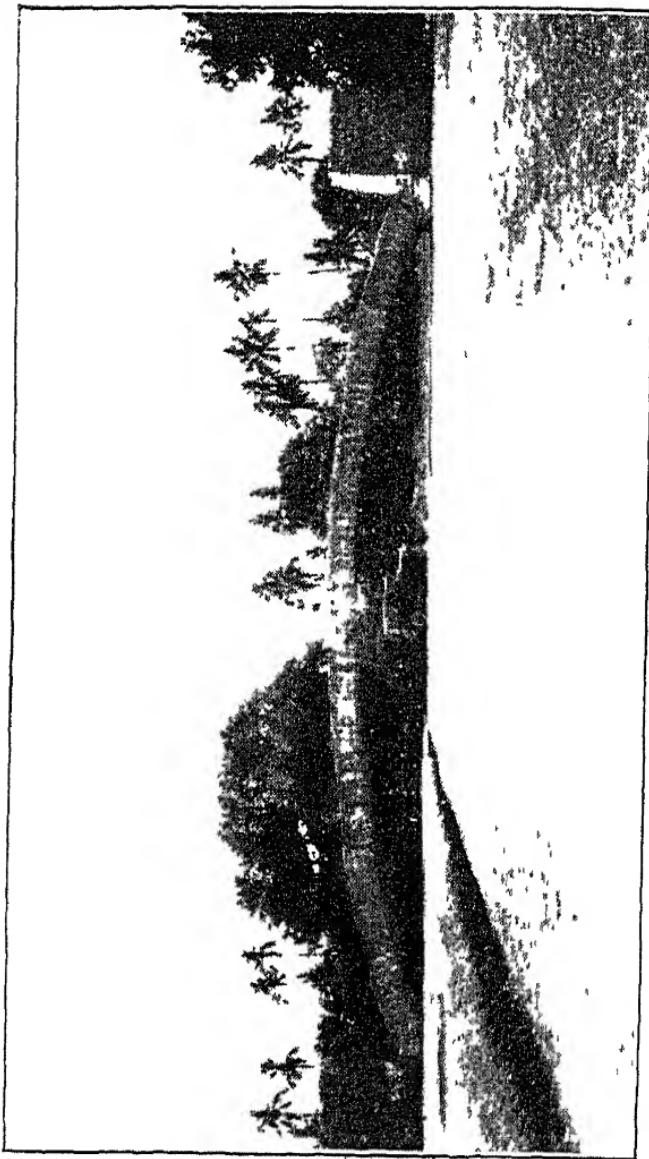
A little distance further on, crossing the railway line, we climb the south-west ramparts.

On our left are the ruined cavalier, **The Breach** the old mosque of Mir Sadak, and the site of the Garrison Hospital. A few feet more, we are on the ramparts and the historic breach. And here a splendid monument is erected in memory of the soldiers who fell during the memorable siege of Seringapatam in 1790. From here we can observe the various lines of defence of this strong fortress. Looking across the river towards the south-west, where two guns are planted in the sand, we may see the remains of the glacis, retaining wall, outer ditch, fausse-braye, and the outer rampart on which we stand. Turning round, we find all that is left of the once formidable inner ditch.

General Harris, who was in command of the British forces during the last siege of Seringapatam, besieged the fortress on the 5th of **Grand Assault** April. The breaching battery was opened on the 30th from the southern side with considerable effect; and after a breach had been effected, the final assault

was delivered at 1 P.M. on the 4th of May. The assaulting troops were led by Major General Baird, who, having been a prisoner in the fort for some years, had personal knowledge of it. From the position indicated by the two guns on the southern side of the river, the party reached the summit of the ramparts in six minutes but found to their dismay one more rampart strongly lined with troops and separated by a wide deep moat. The inner rampart had been built by Tipu in 1793 as an additional safeguard, and of this, Baird had no knowledge. However fortune was on their side. The British soldiers divided themselves into two divisions and moved in opposite directions. The southern division luckily discovered a plank connecting the two ramparts and crossing by it landed into the fort. Meanwhile Tipu was retreating on the fortwall being pushed back by the other British division. The fort was taken by the assaulting troops after a severe hand to hand fight between the opposing forces near the fort gate where Tipu fell.

Walking along the northern ramparts, we pass over one of the sally-ports, the Delhi Gate, which leads to a ruined old bridge **Dungeon** constructed by the viceroys of Vijayanagar. Crossing the railway line, and again climbing the ramparts, we come to the Sultan's Battery. Below it is the underground vault or dungeon, about 90 feet by $37\frac{1}{2}$ feet, where British soldiers are said to have been chained to the stone-eyelets in the wall, and treated most harshly. In the centre of the vault there is a



Seringapatam—The De Havilland Arch.

huge field-gun apparently fallen through the terrace roof.

To the south-east of the Dungeon is the Parade Ground, close to the east end of which are the ruins of Tipu's Palace. Walking

Tipu's along the road running by the side of Palace and the rampart we come to the well-Water Gate known gate, the " Hole Diddi Bagalu " or the Water Gate. It was a hundred yards to its east that Tipu met his death. Hearing of the assault on the fort, Tipu had rushed to the northern ramparts; but unable to stem the tide of the opposing forces, he retired after a time along the ramparts. Coming across one of his favourite horses he mounted it and proceeded eastwards till he came to this gateway leading to the inner fort. He entered it with a crowd of fugitives. A deadly volley was pouring in from both ends of the gate. Tipu and his attendant were wounded. Unable to proceed further he sank to the ground. His attendants placed him in a palanquin, but he moved out of it. While he lay among the dead and the wounded, an avaricious soldier, seeing the gold buckle of his belt, attempted to seize it. Tipu cut at him with his sword, but was shot through the temple and died. A sign-post has been put up marking the site where his body was discovered.

Proceeding by the same road we come to another under-ground vault (known as Imam's Dungeon) where a well known Maratha free-booter, Dhondiah Waugh was imprisoned. We next see Tipu's favourite mosque, the Juma Musjid, built over the ruins of a Hindu temple.

We leave the fort by the Bangalore or Ganjam Gate. A furlong from the gate is the Wellesley Bridge, built by Dewan Darya Purniah in 1804, in honour of the Daulat Marquess of Wellesley, the Governor-General of India. From the Ganjam Gate we proceed to the Darya Daulat Bagh, in which is the pleasure palace of Tipu, his favourite retreat from business. The lavish paintings and decorations which cover the palace walls are the most interesting features. They have been restored twice. On the west wall, to the right of the entrance, we may see Hydar and Tipu riding at the head of their troops along with their vazirs. To the left of the entrance we have a graphic representation of the battle at Palillore near Conjeevaram and the defeat of Baillie. On the east wall are delineated among other scenes several ruling chiefs, such as the Rajas of Tanjore and Coorg, the Nawabs of Oudh, Savanur, Arcot and Cuddapah, Madakeri Naik and Rani of Chittore and to these was added Krishnaraja Wodeyar III about 30 years ago. The gardens surrounding the palace are very well-laid out and add to the beauty of the building.

Near the west gate of the Daria Daulat is the Dak or Travellers' Bungalow. Turning to the left we drive through the deserted town of Ganjam, famous even to-day for its figs and in Tipu's days for its iron and steel goods. Some distance from Ganjam is the Lal Bagh. It was here that Hydar laid out the beautiful gardens and built a wood and brick palace, the Lal Mahal, which was pulled down in 1829. In the centre of the garden stands the Gumbaz on a noble plinth surrounded by well proportioned cloisters. The walls of the lower storey are of cream-grey granite and the pillars are of black marble; the upper storey and the dome of brick and plaster. Though not of white crystalline marble, the Mausoleum is undeniably impressive. The delicacy of its ornamentation is full of grace and highly charming. The whole monument is finely designed and well-executed. The dome covers the central apartment containing the tombs. The interior is lacquered with the tiger-stripe emblem of Tipu, and the doors, the gift of the Marquess of Dalhousie, are of ebony inlaid with ivory, a special industry of Mysore. In the centre is the tomb of Hyder Ali, on its right that of Sydani Begum (Tipu's mother), and to the left the tomb of Tipu Sultan.

At the north-east corner outside the Gumbaz is the cenotaph of Colonel Baillie who died in the island. Within a few minutes walk **Confluence** from here to the east is the confluence of the two branches of the Cauvery which is a sacred spot for the Hindus. The natural scenery hereabout is grand.

Returning to the Ganjam Gate, we turn a little to the left and proceed towards the Scot's Bungalow. On our way we pass by **Scot's Kale Gowda's Battery** and **Jhanda Bungalow** Battery and both these places command a fine and panoramic view of the surrounding country. Scot's Bungalow, situated on the southern branch of the Cauvery, commanding a fine view is associated in the popular mind with a sad story. It is said that Colonel Scot, one April morning, returned from French Rocks where he was on duty to see his wife and children, but found them lying dead of an attack of cholera. Mad with grief he rode his charger down the granite steps and drowned himself in the river. The Maharaja of Mysore who was very much attached to him, hearing of the catastrophe ordered that the bungalow should remain untouched as Colonel Scot had left it. In reality he appears to have retired and left for England.

Leaving Seingapatam by the Wellesley Bridge we take the Bangalore-Mysore Road. Those who desire to visit Melkote, **Melkote** the well-known Vaishnavite centre, change the route about a mile to the north of the bridge. On our way we pass by the Irwin Canal and the twin French Rocks and a turn at the village of Lakshmisagara takes us to a small lake, the Moti Talab, well-known for the clarity of its waters. The by-road leading to it is nearly three and a half miles, but not completely approachable by cars. The main road leads to Melkote which is situated on a hillock and



Sivasamudram—The Northern waterfalls of the river Cauvery

noted in history as the seat of the religious reformer Ramanujacharya. It is an important place of pilgrimage. The annual *varamudi* festival is held about the month of April, when a very costly diamond crown adorns the head of the image of Cheluvarayavami, and it attracts a large number of pilgrims from all parts of South India. The two well-known temples here are those dedicated to Cheluvarayavami and Sri Narasimha. The latter is a very impressive monument situated on the very summit of the hill and it was built by Raja Wodeyar of Mysore (1578-1617). This place commands a very fine panoramic view of the beautiful sunset on the Coorg hills, the crystal waters of the Moti Talab and the silver lining of the Cauvery.

Returning to French Rocks, we proceed along the Mysore-Bangalore Road and passing by fine

Sivasamudram sugar cane fields watered by the Irwin Canal, come to Mandya where the Government of Mysore has established a sugar factory. Driving along we go to Maddur, a Railway Station on the Bangalore-Mysore Line and take the Maddur-Sivasamudram Road. A branch road, running via Halgiri leads to Mekedat or the Goat's Leap, where the Cauvery narrows for some distance and rushes through a rocky cleft not more than 20 feet wide at the narrowest part of which the depth is about 150 feet. Driving along the main road, we come to Sivasamudram. Here the Cauvery takes a sharp turn and flowing from south to north divides into two branches, embracing the

little island of Sivasamudram, and descends from a sheer height of 200 feet. The Bar Chukki and the Gagana Chukki are $1\frac{3}{4}$ and $2\frac{1}{4}$ miles respectively from the travellers' bungalow. The latter, Gagana Chukki flows "rushing precipitately over the face of a tremendous abyss and dashing over vast boulders of rock in a cloud of foam, till it hurls itself into a deep pool below, 300 feet from the summit." The former, Bar Chukki is noted for its impressive beauty. In the rainy season, we see an unbroken sheet of water, nearly one fourth of a mile in breadth. In the dry months "it is divided into several distinct falls of great splendour." At Sivasamudram the power of the falls is utilised for generating electricity, and the credit for the initiation of the scheme goes to Sir K. Seshadri Iyer, the Dewan of Mysore (1883-1901). Power is supplied for industrial and irrigational purposes, the chief consumers being the Gold Mining Companies at K.G.F. The Government of Mysore is taking steps to supply electricity to the Iron Works at Bhadravati. Of equal importance is the distribution of power for lighting streets and houses. In 1933-34 the total power generated was 190,274,030 B.O.T.U. There were 2,654 power installations and 21,763 lighting installations. The total number of street lights in use was 12,263.

From Sivasamudram we drive along the T. Narasipur Road, and a few miles past Belakavadi, take a turn for Talkad, an ancient town associated with the Gangas, Cholas, Hoysalas, and the Kings of Vijayanagara and Mysore. Many parts of the

ancient city are covered under sand dunes and with it many of its notable mounuments. The most imposing temple left uncovered by sands is that of Vaidyesvara. The granite walls of this edifice are covered over with numerous pilasters, turrets and images. Among the interesting objects may be mentioned the figures of Shankaracharya and Sivayogis, the beautiful pillars of the north porch, the stone chain and navaranga door with its huge door-keepers. At Talkad are to be seen three of the well-known Pancha Lingas, the Patalesvara, Vaidyesvara and Maralesvara temples, the remaining two being Arkesvara at Vijayapura and Mallikarjuna at Muduktore not far away from here. The Pancha Linga Darshana, a festival held once in 5 or 7 years, attracts a large number of pilgrims from all over South India. The Kirtinarayana temple which is mostly buried in sand is the only Hoysala temple here and Vishnu-Vardhana set up the fine image of Kirtinarayana in commemoration of his victory over the Cholas.

Leaving Talkad and driving along the main road to T. Narasipur, we pass by Sosale, the residence of the pontiff of the Vyasa-Somanathpur raya Matha of the Dvaita School, and five miles from here on the way to Seringpatam is the well-known Kesava Temple at Somanathpura. The temple was built by a high official under the Hoysala king, Narasimha III (1254-91). " Its height is about 36 feet, which if it had stood in the open, would be almost too small for architectural effect; but in the centre of an enclosed court, and where there are no larger

objects to contrast with it, it is sufficient, when judiciously treated, to produce a considerable impression of grandeur, and apparently does so in this instance." The temple stands on a raised terrace, about three feet high, which closely follows the starshaped contour of the structure and is supported at the angles by figures of elephants facing outwards. The temple has three cells and each cell consists of a garbhagriha and a sukhanasi. The chief cell enshrined the Kesava image which has now disappeared. The other cells have the images of Janardana and Venugopala, both beautifully carved. On both sides of the entrance to the temple runs a jagati or railed parapet on which, beginning from the bottom, are sculptured a succession of friezes running round the temple. First come the elephants and then the horsemen; above them a fine scroll interspersed with the Sardula heads, (the Hopsala crest); fourth come the scenes from the Ramayana and the other epics; fifth comes the turreted pilasters with small images and lions intervening between them; above that comes a rail divided into panels by double columns, containing figures between neatly ornamented bands; then come the perforated screens, which are characteristic of the Hoysala School of Art. From the corners on both sides of the entrance and on the middle of the outer walls runs a row of large images with various kinds of ornamental canopies and continues round the remaining portion of the temple. Above this row of images come six horizontal friezes, the first four identical with those on the parapet, but the fifth and the sixth

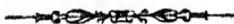


Krishnaraja Sagar—The fascinating fountains of Brindavan

on the later walls have a frieze of *makaras* or mythological beasts, surmounted by a frieze of swans. Above the row of large images runs a fine cornice which is ornamented with bead works and above this again a row of miniature turrets over single or double pilasters, surmounted by ornamental eaves.

From Somanathpur we drive through Paschimavahini to Krishnarajsagar. Here a dam has been thrown across the river, **Krishna- rajsagar** and its foundation is several feet in hard and impervious rock, the depth varying from 8 to 25 feet in the river bed and from 30 to 60 feet in the banks. The dam is 130 feet in height above the river bed and is capable of storing up to 44,827 million cubic feet of water. The total outlay up to 1932 was Rs. 237,00,164. The structure was planned by Sir M. Visvesvariah, the Dewan of Mysore (1912-18) and for the most part built under his supervision. Well-planned terrace gardens with water falls and fountains, beautifully lit up with coloured lights, are laid out behind the dam on the south bank of the river. At the head of the gardens, on the rear face of the dam, is installed in a well designed niche a beautiful image of the Goddess Cauvery holding in her hands a bowl over-flowing with water.

From Krishnarajsagar we return to Mysore.



SRAVANABELGOLA, HALEBID AND BELUR.

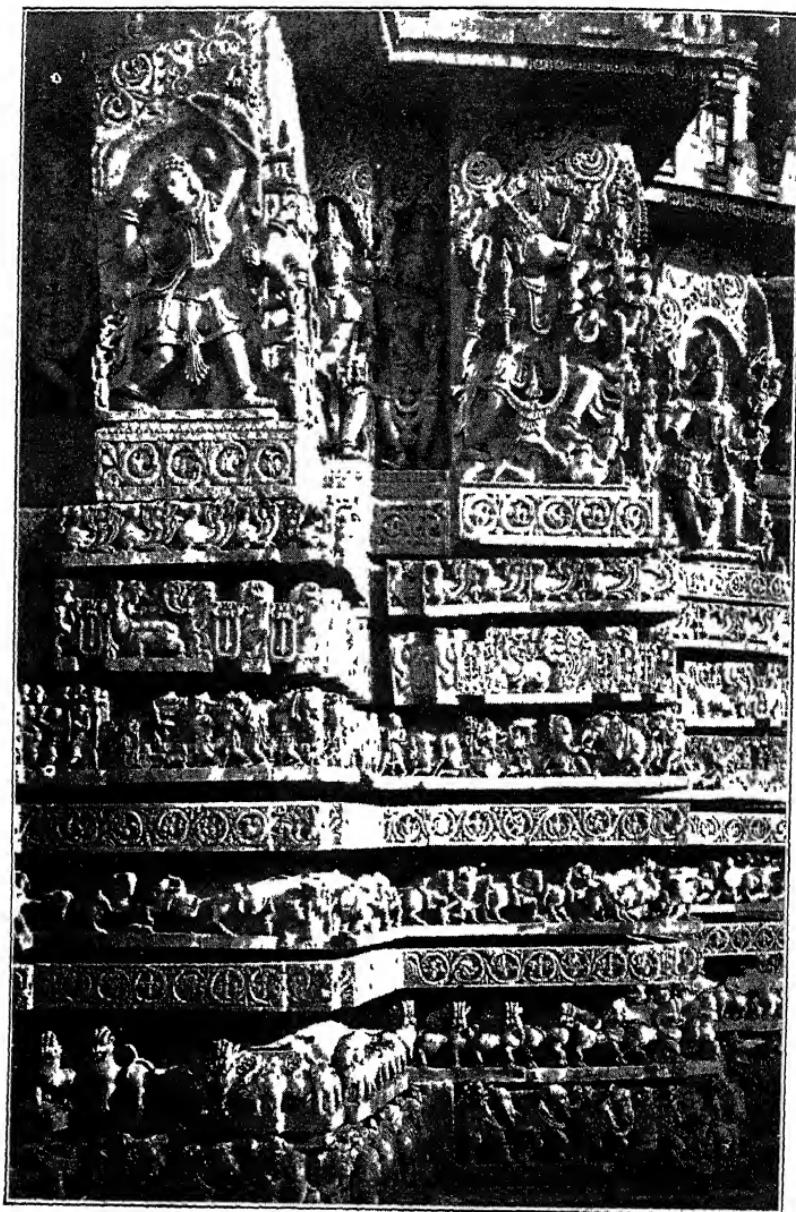
Sravanabelgola, where the well-known statue of Gomatesvara stands, is a minor town municipality and is connected by bus **Gomatesvara** via Channarayapatna with Mysore and Hassan. The town is picturesque-ly situated between two rocky hills, which stand up boldly from the plain. The smaller of the two hills, known as Chandragiri (3,052 feet above sea leavel), contains thirteen bastis mostly built in the Dravidian style, the oldest of them going back to the eighth century A.D., and all but one lying in an enclosure measuring 500 feet by 225 feet. The Chandragupta Basti associated with the great Mauryan Emperor and the cave of Bhadrabahu, the preceptor of the royal saint, is well worth a visit. Even so, the Chamundaraya Basti, the handsomest structure on the hill both in style and decorative features. A flight of 500 steps, cut in the granite rock, leads us up the Vindhya-giri or Indragiri (3,347 feet above sea level) to a wide open court in the centre of which is the well-known colossal statue of Gomatesvara, 58 feet in height. The image was sculptured under the orders of Chamundaraya, the commander-in-chief of the Ganga king, in the 10th century A.D. "The face is a remarkable one with a serene expression ; the hair is curled in short spiral ring-lets all over the head, while the ears are long and large. The figure is treated conventionally, the shoulders being very broad, the arms hanging

straight down the sides, with the thumbs turned outwards. The waist is small. From the knee downwards the legs are somewhat dwarfed. Though not elegant, the image is not wanting in majestic and impressive grandeur. The figure has no support above the thighs. Up to the point it is represented as surrounded by ant-hills from which serpents emerge and a climbing plant twines itself round both legs and both arms, terminating at the upper part of the arm in a cluster of berries and flowers." Of the remarkable expressiveness of the face Workman writes "The face is its strong point. Considering the size of the head, which from the crown to the bottom of the ear measures six feet six inches, the artist was skilful indeed to draw from the blank rock the wondrous contemplative expression touched with a faint smile, with which Gomata gazes out upon the struggling world."

From Sravanabelgola we proceed via Hassan to Arsikere, Halebid and Belur to visit the great

Magnificence of Hoysala Art Hoysala temples. Of the magnificence and artistic beauty of these Chalukyan monuments Cousens writes: "Of the various Hindu styles of architecture the Chalukyan is, perhaps, the least attractive when viewed from a distance. It has no striking outline to catch the eye, and its detail is too crowded and too small to be distinctly seen: they are just piles of chiselled stonework. An inspection at close quarters, however, reveals the qualities for which they are noted. An exuberance of lace-like carving, bands upon bands of minute scroll work and figure bas-reliefs, and panels and

niches, all elbowing each other for room, are among the chief features of the style. Except upon Jain temples, which have comparatively plain exteriors, hardly a square yard of their walls is bare. Multitudinous walls of moulded string courses, crossed by endless vertical offsets and recesses, break up the wall surfaces into hundreds of projections and indentations which produce a remarkably sparkling effect of light and shade, not altogether unpleasing. Writing of the great temple of Halebid, the most ornate example in the style, Fergusson says: 'A person standing between the two great vimanas of the western face of the temple, and looking around him, probably sees a greater amount of skilled labour than was ever exhibited in any other building in the whole world, and the style of workmanship is of a very high class. It is not, of course, pretended that it compares with Greek art or the higher utterances of European intellect, but in many respects it excels anything that Gothic art produced during the middle ages. The qualities of design exhibited at Halebid are certainly not the highest of which the art is capable, but in their grade they may challenge comparison with those of any known building in any other style' One cannot help wondering at the amount of lovely detail, all finished with scrupulous care, tucked away in dark corners in



Halebid—The outer wall of the temple

the interiors of most of these buildings, where it is often impossible to see it without the aid of a lantern. But,

" In the elder days of Art,
Builders wrought with greatest care
Each minute and unseen part ;
For the gods see everywhere. "

" They wrought for the whole-hearted love of their work, and its dedication to their country's gods ; their dynasties may die out, but their gods never."

Arsikere is 25 miles north east of Hassan at the junction of the Mysore and the M. S. M.

Railways. The Isvara temple at this **Isvara temple** place is one of the finest examples of at Arsikere the Hoysala style of architecture.

The visitor may particularly notice the stone dome of the *mandapa*, the beautifully carved *garbhagriha* doorway, the *navaranga* pillars sculptured on all four faces with figures of Vishnuvardhana, Bhirava, and Durga ; and the ceilings which show an elegant workmanship.

Eighteen miles south of Banavar and connected by a good motorable road, is the village of Halebid or Dvarasamudra, the ancient

Halebid : capital of the Hoyslas and here lies **Hoysalesvara** the " Parthenon of Hoysala Art. It temple has a good Travellers' Bungalow where lodgings can be had. The Hoysalesvara temple, the largest monument at Halebid is a veritable museum of magnificent sculptures. The material used in constructing it is greyish soap stone which yields softly to the

chisel thus making possible fine and elaborate carving, but gets hardened by exposure. The temple has two large cells containing the Hoysalesvara and Santalesvara lingas respectively. Both of them have star-shaped towers which have now disappeared. "Though the sculpture of the Hoysalesvara temple is marvellous, it is never obtrusive. Though each individual figure is a work of art, sculpture is definitely used by the designer as a subordinate element embellishing the beauty of the structure's architectural design. A view from the distance, especially on the west, would bring conviction on this point. The temple with its intricately broken contour and harmonised sculpture and architecture must have, when its high towers stood in their position, produced the impression of majesty and beauty worthy of the greatest monument of the imperial capital." The most notable part of the temple's sculptures are the beautifully carved friezes running all along the outer face of the temple. The mythological frieze is particularly noteworthy for it represents not only the religious and philosophic views of the people but is a mirror of the social conditions of the times. It contains various episodes from the Ramayana, the Mahabharata, the Bhagavata, and the Saiva and Vishnu puranas. Though the carvings are mostly in miniature the work is executed with a fine imagination and artistic sense. The visitor must particularly notice the stories of Kshirasagaramathana and of the demon king on the eastern wall of the northern doorway, and the life and doings of Krishna on the north-eastern door.

way. The Hoysalesvara temple is the richest museum in the State for large images of the Hindu gods. The western wall from the south-door to the north door bears through its varying contours a row of sculptures in a very high relief, each one of which is an artistic product illustrating the great gods of the Hindu pantheon. The larger images are nearly 340 in number. Among them the visitor may notice the figure of Dancing Sarada playing on the *vina*, Venugopala playing on his lute and the fine group of Tandavesara dancing on the body of Andhakasura, the figure full of life and vigour. All the four doorways have beautifully sculptured lintels containing the figures of Tandavesvara flanked by *makaras* (crocodiles). The workmanship of the south doorway with its elaborate carving is unequalled for its elegance and beauty and it was by this road that the Hoysala kings used to visit the *linga* every morning.

Another interesting temple, a fine specimen of Chalukyan architecture, is the shrine of Kedaresvara, built by Viraballala in 1219 A.D. The principal dome of the **Kedaresvara Temple** central shrine is gone and many beautiful images and friezes are missing ; and what have been unearthed or discovered are stored in the compound of the temple. The outer walls of this temple are covered with fine sculptured friezes, similar to those in the Hoysalesvara temple, and in no way inferior to them. The figure of Govardhanadhari and that of Kali may be particularly noticed.

Innumerable bastis seem to have existed in the place but few have survived. Of these may be mentioned the Parsvanatha and Santinatha bastis. The former has beautiful pillars which serve as fancy mirrors.

Halebid is full of large mounds containing the debris of ruined or destroyed temples. The chief natural landmark of the old **Mounds** Hoysala capital is Bennegudda, a low hillock running north to south. It commands an extensive view of the surrounding country. To the east of it were the first moat and the fort wall of the palace of the Hoysala kings ; and the ploughed lands hereabout are now known as *aramane hola* (palace field), *tankasale hola*, etc.

From Halebid we drive on to Belur, the other great centre of Hoysala art. It was for some time

the capital city of the Hoysala kings, and after the destruction of Halebid (Dorasamudra) by Muhammadans, it continued as the capital of the last emperor of Vijayanagar. The fame of Belur now rests on its Kesava temple, built by Vishnuvardhana in 1117 A.D., the most exquisite specimen of the Hoysala style of architecture, which, according to Fergusson, combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world. This is one of the three temples in the State which allow the untouchables to enter the temple three days in the year. It is situated in a large court enclosed by a high wall, and surrounded by several small shrines, halls and

Belur :
Kesava
Temple



Belur—Beautiful figure of a dancer

other minor buildings. The main temple consists of a *garbhagriha* or adytum, a *sukhanasi* or vestibule, and a *navaranga* or central hall which has three entrances, on the east, south

Outer Face and the north. The southern entrance is known as the Friday Entrance and the northern, as the Heavenly Entrance. The eastern entrance facing the *maha-dvara* or great gateway is perhaps the most lovely of all; on its jambs are carved the figures of Manmatha and his wife Rati. Beginning from the sides of this doorway there runs a *jagati* or railed parapet, on which are sculptured eight friezes, all exquisitely carved. The rail to the right of the door displays scenes from the Mahabharata and the Ramayana, and here and there are exquisitely carved tiny seated figures playing on musical instruments. Above the rails with their friezes, there are pierced stone windows or perforated screens, nearly twenty in number, of which ten are sculptured with puranic scenes, and the rest decorated with geometrical designs and of these may be noted the durbar of the Hoysala King, Vishnuvardhana, the first screen to the right of the east doorway. The bracket figures on the pillar supporting the eaves are of great artistic beauty. Two of them represent Durga and three huntresses, one holding a bow and the others shooting birds with arrows. Most of the other figures are either dancing or playing on musical instruments or dressing or decorating themselves. On the jambs of the northern or the Heavenly Entrance are carved the figures of female chauri bearers. On the north-east is a chain of destruction,

a double headed eagle or *gandaberunda* attacking a *sarabha*, which attacks a lion, which in its turn attacks an elephant, the latter seizing a snake, which is in the act of swallowing a rat, with the figure of a sage wondering at the sight." The southern doorway is full of delicate and intricate carvings of creepers, crowded with deities, demons and animals, the whole scene full of life and vigour. In the fifth frieze, to the left of the doorway, there is a fine figure of a woman painting a picture on a board. Beyond the jagati or the railed parapet there are, in a continuous row but apart from one another, nearly eighty finely carved images. These represent gods and goddesses, such as Vishnu, Lakshminarayana, Vamana, Narasimha, Rangnatha, Siva and Mahishasuramardini. The most notable of the wall images is the fine group of Ravananugrahamurti, the representation of Siva and Parvati on Mount Kailasa which is being lifted up by Ravana. "The finest, most realistic and natural representation of this form of Siva is in the Dasavatara cave at Ellora. But for elaborateness of carving it is hard to beat the sculptural representation of this manifestation of Siva, in the Hoysala piece of the south wall of the central shrine of the Chennakesava temple at

Ravananugrahamurti Belur. Though the Ellora piece referred to above is one of the finest pieces of sculpture extant in India, this one at Belur is a most elaborately carved piece of sculpture and is characteristic of the style. The Kailasa mountain is so minutely carved as to accommodate in it a large number of gods and goddesses and all sorts of animals from the

elephant down to the snake. On the top and in a finely carved mandapa are seated Mahadeva and Parvati surrounded by a number of other deities who are praising him. Below the mountain is to be seen Ravana in a kneeling posture trying to lift up the mountain as in the Ellora caves."

On the sides in front of all the three entrances there are two fine pavilions with exquisitely carved figures of Bhairava and Durga (east entrance), Tandavesvara and Bramhani (south entrance), and Vishnu and Mahishasuramardini (north entrance). Each doorway has at the sides the Hoysala crest i.e., a figure of Sala, the progenitor of the Hoysala family stabbing a tiger.

The work inside the Kesava temple is even finer. The whole of the *Navaranga* with its beautifully and exuberantly carved

Inner View pillars is a magnificent piece of workmanship. The arrangement of the pillars enhances the beauty of the structure. Each pillar, by itself, is an art treasure of great value. Of them the well-known Narasimha pillar which apparently used to revolve is carved with minute figures all round from top to bottom. One of these, a tiny bull is known as the *kadale basava* because it is of the size of the seed of the Bengal gram. The other pillar to the south of the *sukhanasi* doorway, is carved with the figure of Mohini in front and has eight vertical bands with fine scroll work the convolutions of which show delicately executed figures representing the Hindu triad of gods, the ten incarnations of Vishnu, the asta-dikpalakas or regents of the eight directions

and so forth, and is noted for its marvellous filigree work. This is perhaps the most beautiful pillar in this temple. The *sukhanasi* doorway, flanked by *dvarapalakas*, is elegantly executed. Its pediment with the figure of Lakshminarayana in the centre, shows excellent filigree work. The chief image of the temple, Vijaya-Narayana is a very handsome figure, about six feet high, standing on a pedestal, three feet high, with a *prabha* and flanked by consorts. The *prabha* has the ten avatars or incarnations of Vishnu sculptred on it.

The large domed ceiling in the centre of the navaranga is a grand piece of artistic workmanship of remarkable details. On the capitals of the pillars supporting the ceiling there are four exquisitely carved bracket figures. The one on the south-east pillar has a parrot seated on the hand; and the bracelet of this figure can be moved up and down. The head ornament of dancing Sarasvati on the south-west pillar can be moved. The figure on the north-west pillar is shown as dressing the hair and the one on the north-east pillar as dancing.

Of the smaller shrines in the courtyard the most notable is the two-celled Kappe Chennigaraya temple. The nickname Kappe-
Other Shrines Chennigaraya recalls to the minds of the visitor the well-known legend of how the sculptor Jakanachari carved this image and his son Dankanachari found a blemish in its having a frog within the cavity of the rock, and how the famous sculptor cut off his right hand

in accordance with his vow, but recovered his hand on his building another Kesava temple at his native town of Kaidala. Ever since no worship has been offered here and hence the beautiful image can be studied by all at close quarters. The temples of Viranarayana and of Goddess Andal situated to the west of the main temple have very fine rows of images on their outer walls.

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CHIKMAGALUR TO SARAVATI FALLS,

Visiting

BABABUDAN HILLS, SRINGERI, BHADRAVATI
AND THE JOG.

From Belur we proceed to Chikmagalur, 14 miles from Banavar Railway Station on the Hassan-Banavar road. The Bababudan Hill range, the loftiest on the Mysore table-land, about 6,000 feet above sea level, is at a distance of eighteen miles from Chikmagalur. The summit of the hills consists of steep grassy slopes, well-wooded in the ravines, through which flow perennial springs. The sides are densely clothed with forests and in their shades there are numerous coffee plantations. The hills are well-known in the Hindu puranas as the Chandra Drona, on account of their crescent shape. The name "Bababudan Hills" is derived from a Mussulman saint, Bababudan, who is said to have resided in the ancient cave of Sri Dattatreya here. Hence this is a place of pilgrimage to the adherents of both religions. Even so is the ownership of the cave. The *smami* of the *matha* is a Syed but his title is Sri Dattatreyasvami Bababudan-swami Jagadguru. Not far from the cave there is a beautiful lake, and at about a distance of a mile and a half from the Bababudan cave is the small but fascinating Manikyadhara waterfall, fifty feet in height. From the cave there is a bridal path leading to Kalhatigiri, another sanatorium and beauty spot the Bababudan Hills.

Returning to Chikmagalur, we proceed to Tarikere and from there to Sringeri. Sringeri with its Sarada Pitha, is well-known **Sringeri** as the most important of the *mathas* established by the great Vedantic teacher Sri Sankaracharya. The place is of great antiquity. According to mythology, here was the hermitage of saint Rishyashringa. From the days of Sankaracharya the pontiffs of the Sarada Pitha have been exercising a great influence on the mind and life of the people. The celebrated Vidyaranya and his successors were intimately connected with the rise and growth of the great Hindu Empire of Vijayanagar. Their reputation was so high, that the Mussulman usurpers of Mysore, Hyder and Tipu gave many endowments to the *matha* and asked the guru to offer worship to the Almighty God on their behalf. Even to-day the *matha* has a great reputation for its spiritual and intellectual eminence.

The taluk of Sringeri is owned by the *matha*. Sringeri has more than forty temples including a Jain Basti. The most remarkable of these is the Vidyasankara temple, built, according to tradition, in 1338 A.D., in memory of the great Jagadguru Vidyatirthasvami probably the greatest of the pontiffs of the Sarada Pitha. This building is a curious blend of the Hoysala and Dravidian architectures. The workmanship of the larger images is fine showing a splendid command over the chisel, and a high sense of art. In one of the panels among them, the visitor may notice the representation of Sankaracharya as teaching his four disciples who are seated on

either side with books before them. In the *navaranga* of the temple, the tourist may notice the exquisite workmanship, of the central ceiling, about eight feet square, with a panel of about four feet square and two feet deep in the middle containing a beautiful lotus of five petals.

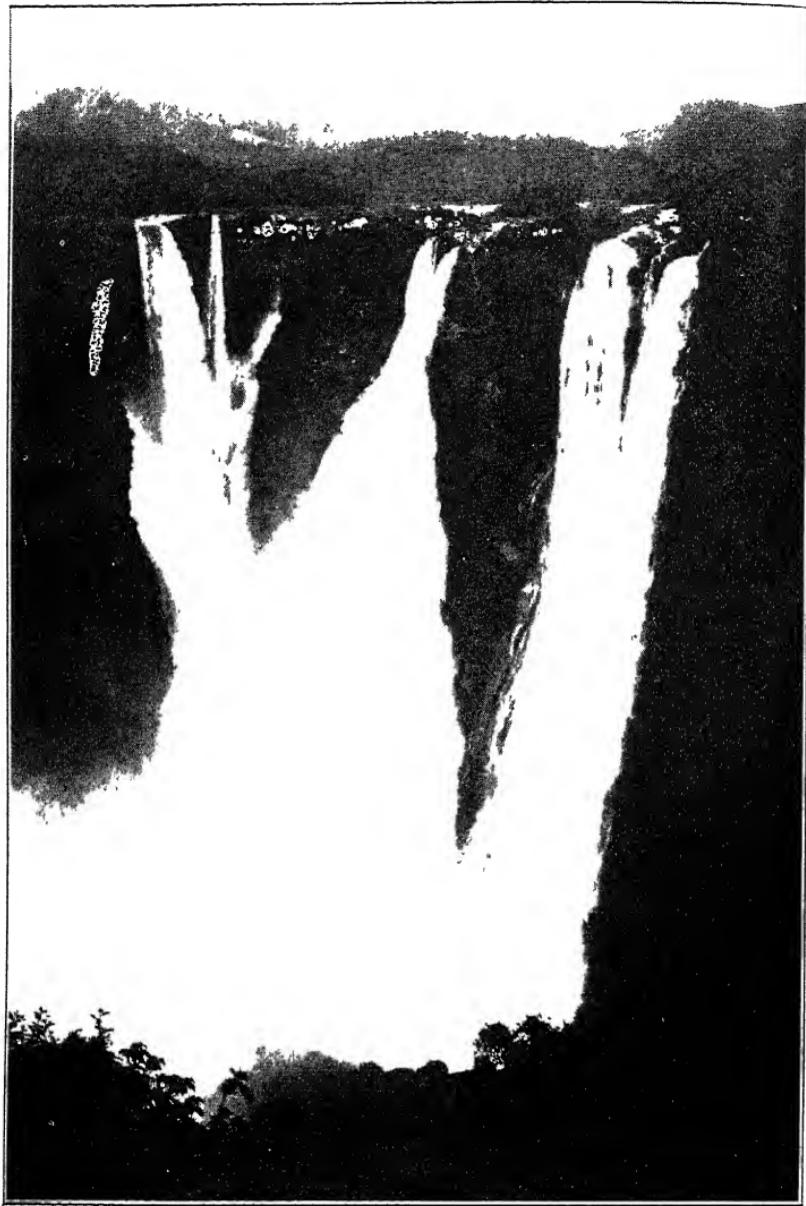
To the north of the Vidyasankara temple is the newly restored Sarada temple; and it bears testimony to the artistic skill of the present day sculptors of Southern India who were employed in building and ornamenting it.

The *matha* possesses a fine collection of jewels of gold, diamonds, rubies, and emeralds of great beauty and value. It has also a fine collection of manuscripts and a large number of printed books.

Returning from Sringeri to Tarikere, the tourist proceeds to Kemmangundi which is about forty miles distant. At the top of

Bhadravati the Kemmangundi Hills are situated **Iron works** the mines from which iron ore is supplied to the Iron Works at Bhadravati. The ore lies about 4,500 feet above the sea level and is carried down the hill by an automatic steel rope-way, three miles in length. The lower terminus of the ropeway is connected with Bhadravati by trams to convey the ore to the Iron Factory.

The headquarters of the Mysore Government Iron works is at Bhadravati, a station on the Birur-Shimoga line and is reached from Kemmangundi via Tarikere. The existence of iron ore in these parts was well-known, but systematic



Gersoppa Falls or the Jog

investigations were conducted only in the year 1915 and the Government of His Highness the Maharaja, after a thorough investigation by experts, sanctioned the scheme in 1917-8 for mining the ore and for the manufacture of iron. At first the Tata Iron and Steel Company Ltd., were the managing agents of the works, but in 1924 the contract was cancelled by mutual consent and the whole management was taken over by the Government of Mysore.

The plant now consists of a modern charcoal blast furnace, a wood distillation plant and a pipe foundry with necessary auxiliary steam and power units and an experimental steel plant and a machine shop. Paints and disinfectants are the by-products of the industry. Wood oil, another by-product, is used for impregnating wooden railway sleepers.

A new town for housing the employees of the factory has been built on modern lines about a mile from the plant. A fine view of the Bababudan Hills and a finer one of the sunset can be had from near the bungalow.

The waterfalls of the river Saravati, better known as "The Jog Falls", are situated on the borders of the Mysore State and the **The Jog** North Canara district of the Bombay Presidency. A good road flanked on either side by a thick growth of all trees runs between Shimoga, and the Jog, a distance of 62 miles.

At Gersoppa the waters of the Saravati come down in four distinct falls, presenting a scene of transcendent grandeur and sublimity, whose effect

is greatly heightened by the wild and beautiful country around, covered with a wealth of luxuriant vegetation. "The Raja Fall pours in one unbroken column sheer to the depth of 830 feet. Half way down it is encountered by the Roarer, another fall which precipitates itself into a vast cup and then rushes violently downwards at an angle of forty-five degrees to meet its famous compeer. A third fall, the Rocket, shoots downwards in a series of jets; while the fourth called the La Dame Blanche, is an undine-like cascade gliding over the mountain side in a sheet of foam. "The most favourable time for visiting these glorious works of nature is the cold season (November to February) when the river is low enough to admit of crossing to the Mysore side whence the best views are obtained. During the monsoon the place is enveloped in a dense cloud of vapour, through which rises the thunder of the invisible mighty waters in their fearful descent."

We can view the falls with advantage from carefully selected points of view on the Mysore side and here a number of good bungalows have been built. We should remain there for the whole of the day and even the night if we are to enjoy the varying effects of light and shade at different hours. A lovely rainbow spans the waters in the after-noon rising with the declining sun; even lunar rainbows are said to be formed in certain aspects of the moon.

Close by the bungalow on the Bombay side is a rock projecting over the verge of a gulf from which an awe-inspiring view of the abyss can be

obtained. Mrs. Bowring writes: "A sight burst on the view which I shall never forget and can never hope to describe; I have since looked down the fuming and sulphurous craters of Etna and Vesuvius, but have never experienced the sensations which overwhelmed me in the first downward gaze into this volcano of waters; for so it looks; a chaotic scene that rivets with basilisk fascination the gaze of the spectator. It was with great reluctance and with an intense feeling of depression that I withdrew my head, drenched in spray, from the brink of the precipice. One might almost gaze for ever on this abyss in which a mighty mass of water appears eternally burying itself in a mist-shrouded grave. The clouds of spray which continually ascend heavenwards in slow and majestic wreaths appear to typify the shadowy ghosts of the entombed waters."

There are two Travellers' Bungalows built close to the falls. The Mysore bungalow is a first class one situated on the side of a densely wooded hill commanding a splendid view.

SHIMOGA TO BANGALORE

via

SULEKERE, CHITALDRUG MARIKANIVE, SIRA AND
DEVARAYANDRUG

Leaving Shimoga, we proceed to Bhadravati and take the route towards Chitaldrug via Channagiri. The road runs through a Chitaldrug picturesque country; and this is specially so in and around Sulekere (near Channagiri), one of the finest artificial reservoirs in Mysore. The margin of the tank is forty miles round, and the construction of the tank is assigned to the 11th or 12th century A. D. After visiting Sulekere we proceed to Chitaldrug, the headquarters of the district of the same name. The town of Chitaldrug is built at the north-eastern base of a dense cluster of rocky hills which are extensively fortified. The formidable stone fortress was built by the chiefs of the place and improved by Tipu Sultan. The fortress continued to be garrisoned by British troops, but later was given up on account of its unhealthiness.

On the hill, there are many temples of antiquarian and historical interest. Of them the

The Hills visitor should not fail to see the **Ankle** Hidimbesvara temple, the *garbhagriha* of which is covered by a single rock. **Matha**

On the hills are to be seen the huge mill-stones supposed to have been used at the time of Hyder and Tipu for grinding gunpowder with the help of elephants, all the four mill-stones being simultaneously worked by some ingenious contri-

vance. To the north-west of the hills at a distance of three miles is situated the Murgi Matha, the residence of a guru of the Lingayat sect. Few visitors to Chitaldrug miss the chance of visiting the Ankle Math group of caves which are situated in a rugged and picturesque group of hills. There are curious long series of subterranean chambers, now regularly built round with masonry and thickly covered with plaster. A good stone staircase leads down to rooms of various sizes at different levels. In them are shrines, lingas, baths and pedestals, the last apparently for *yogasana*. The style of their present architecture may be about 200 years old, but the caverns no doubt belong to a far earlier period. When and for what purpose they were originally carved or occupied is unknown. It may however be noted that near the entrance of the Panchalinga cave is an inscription recording a grant of land made by a minister of the Hoysala king, Narasimha (1286 A.D.).

Just to the west of Chitaldrug, antiquarian remains such as bricks, potsherds and coins were discovered. The Archaeological **Chandravalli** Department dug trial pits in 1909 and the existence of an ancient city was suggested. Twenty years later, a more systematic excavation was carried out by the Department and many parts of that ancient city were unearthed exhibiting the plans of private houses and public buildings, thoroughfares and drains. Many articles of archaeological and antiquarian interest such as coins, stone and metallic wares and implements,

slabs and artistically carved out doorways were recovered.¹

After wandering through the wild and rugged hills the visitor proceeds to Vanivilasa Sagara or the Marikanivekere Dam, via Hiriyur, **Vanivilasa Sagara** thrown across the river Vedavati, one of the biggest reservoirs in the State.

The length of the dam is 1,330 feet and its height 162 feet. It has a water spread of 31 square miles and irrigates more than 25,000 acres of land. The lake is bounded on either side by low lying hills. One can row across the lake and up the river passing by small islands full of birds of beautiful multi-coloured plumage.

From Marikanive the visitor returns to Hiriyur and proceeds to Sira, which is on the Tumkur-Chitaldrug road. Sira now the headquarters of a taluk with a municipality was the capital city of Mughul Karnatic in the days of Aurangzeb. The Juma Musjid and the Darga of Malik Rihan here are fine structures of the Saracenic style and they have been assigned to the later half of the 17th century.

From Sira the visitor goes to Tumkur, which is prettily situated at the north-west base of a group of hills. Nine miles east of **Devarayan-drug** Tumkur is situated the Devarayandrug, a fort of considerable strength, amidst wild and picturesque scenery. Here

1 For more particulars see the supplement to the Annual Report of the Department of Archaeology for the year 1929.

three bungalows have been built, forming a retreat during the hot-weather. At some distance from it, by the side of the Tumkur road is a tiny spring of pellucid water known as Namada-tirtha which issues from the living rock and fills and overflows a mortar cut in the rock. From Tumkur we go to Bangalore.

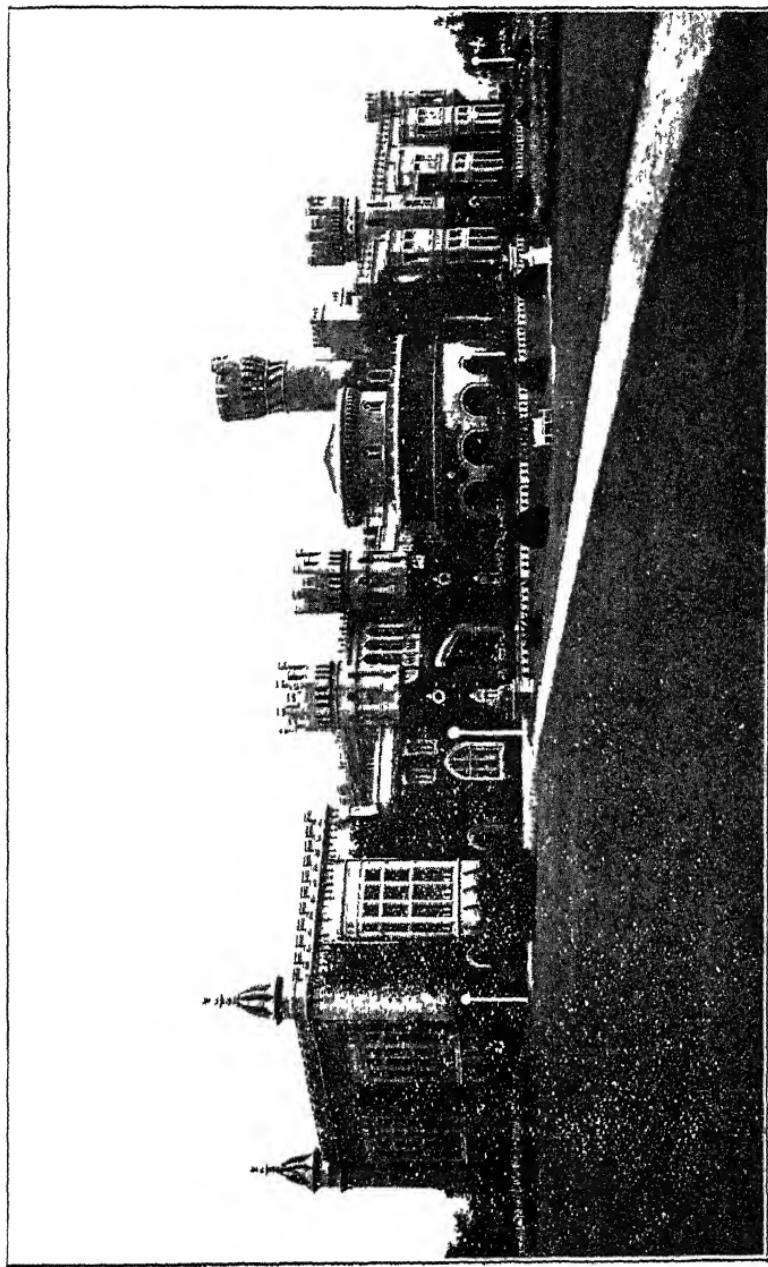
BANGALORE.

Bangalore is the largest city in the State and the seat of the Government of Mysore. The city is connected by rail with Madras and **Bangalore** Bombay via Guntkal, with Poona via Hubli and Dharwar, and with Chamarajanagar via Mysore. It covers an area of about 25 square miles and consists of two separate parts, namely, the City and the Civil and Military Station, the latter being under the administrative jurisdiction of the Government of India and administered by the Commissioner of the Civil and Military Station, Bangalore and Coorg. It has a population of over 3,00,000.

3,000 feet above sea level, Bangalore is well known for its salubrious climate, best suited for both Indians and Europeans. It has many beautiful gardens, magnificent buildings and a fine race course; with three university colleges, the Indian Institute of Science and the Mythic Society; it is a great educational centre; and it has also many notable historical relics. These have served to make Bangalore a centre of attraction for the tourists.

The historical monuments of interest are mostly to be seen in the Fort area and the extensions of Basavangudi and Gavipur.

Fort Within ten minutes drive from the City Railway Station is the Fort. The original mud fort was built by Kempe Gowda, the Yelahanka chief in 1537, and was enlarged and



The Bangalore Palace

rebuilt in stone by Hyder Ali. It was occupied for a time by the British forces after the evacuation of Seringapatam. Within the fort, the principal building is the Palace of Tipu Sultan, built in the style of the Darya Daulat at Seringapatam and it is a good specimen of Saracenic architecture. The Palace has been conserved as a historical monument. Colonel David Baird was confined in the dungeon situated near the Delhi Gate of the Fort.

To the south-west of the Fort, at the Basavangudi Extension, is the Basaveswara temple.

The chief object of worship here is a monolithic stone bull in a recumbent posture, 11 feet high, and situated on a high and raised platform in a commanding position. Near the Bull Temple and to the south-west of the Fort is a cave temple dedicated to Gavi Gangadharesvara, constructed in the time of Magadi Kempegowda. Within its enclosure are two stone umbrellas, a trident and a drum, attributes of God Siva, each about twelve feet high and cut out of monolithic stone and these present an interesting sight to the visitor. The Somesvara Temple with its lofty gopura at Ulsoor in the C & M Station is a large and good specimen of Dravidian Architecture. Close by is the Ulsoor tank. Both of these are attributed to Kempe Gowda.

Among historical curiosities may be mentioned the watch-towers, four in number, which were erected by Kempe Gowda in the four directions of Bangalore, presaging that the town would extend to those limits. They are to be seen in conspicuous positions : the first on a rock in the Lal Bagh ; the second near Hebbal rifle range ; the third on the bund of the Kempambudhi tank ; and the fourth on a rock on the Ulsoor tank bund.

To the north of the city are the University Colleges : the Central, the Engineering and the Intermediate Colleges. Outside the city

Tata Institute limits but not far away from the Malle-svaram Extension is the well-known Indian Institute of Science, owing its origin to the princely gift of the late Mr. J. N. Tata. The Government of Mysore gave the site of 370 acres and contributed an initial capital of five lakhs of rupees and an annual grant of Rs. 50,000. It is an institution for post-graduate advanced studies and original researches in pure and applied sciences. Five miles north of Bangalore on the Bangalore-Chickaballapur Road is the Experimental Farm of Hebbal and the Agricultural School.

Facing the New Public Offices and the Y. M. C. A. is the Daly Memorial Hall, in which is located the Mythic Society, with its Library and Reading Room. The Mythic Society was established in 1909, and has been one of the foremost societies in India working for the study of Oriental culture.

The Society issues a journal of its own and is affiliated to the Royal Asiatic Society of Great Britain and Ireland.

Lal Bagh, the beautiful pleasure garden, is situated about a mile to the east of the Fort and appears to have been first laid out in **Lal Bagh** the time of Hyder Ali and enlarged in the time of Tipu Sultan. In 1856 it was formed into a Horticultural garden. The Lal Bagh contains a rare and valuable collection of tropical and sub-tropical plants together with indigenous and foreign fruit trees. A handsome and spacious glass house, the foundation stone of which was laid in 1889 by the late Prince of Wales, has been erected as an Exhibition Hall built on the model of the Crystal Palace. An equestrian statue of H. H. Sri Chamarajendra Wodeyar is erected in about the central portion of the Lal Bagh.

To the north of and close to the University Colleges is the well-known Cubbon Park, with a fine grove and a band stand. Here is

Cubbon Park the Century Club with several good tennis courts and an excellent golf course. The Public Offices, situated close by, were built in 1864-8 in the Grecian style of architecture. The principal offices of the State are located here. In the imposing hall, just above the central staircase, the meeting of the Legislative Council are held. At the eastern entrance of the Public Offices is the Victoria Memorial Statue, and in the same area are the statues of His Majesty King Edward and H. H. Chamarajendra Wodeyar. In the

Seshadri Memorial Hall close to the band stand is located the Public Library. The Government Museum is at the south-eastern part of the park. It is well-stocked with exhibits of archaeological and ethnological importance: works of art, musical instruments, metal ware, sandal-wood carvings ivory works etc. It has a library and a reading-room attached to it.

The Maharaja's Palace is situated close to the Bangalore Cantonment Railway Station. The main building is designed after a wing of the Windsor castle. The palace grounds are extensive and well-laid out.

Close to the Cubbon Park stands the Residency, situated at the western end of the Parade ground, on a commanding site, rising out of the wooded grounds of the Cubbon Park. To the north of the parade ground are head quarters of the Auxiliary Forces and beyond the Saint Andrews Kirk, the Main Guard, the Military Head Quarter Offices, Supply and Transport Offices and Barracks of the British Infantry. At the east end and southerly from the Trinity Church, are situated the extensive Artillery and Cavalry, Barracks and Lines, with Ulsoor town on the north. On the south side are the Victoria Statue, St. Marks Church, the Bowring Institute, the United Service Library, the Mayo Hall and the Bangalore Gymkhana. Close to the Cantonment Bazaar are the Bowring Civil Hospital, the Lady Curzon Hospital, and St. Jhon's Hill with its neat little cottage with the spire of the parish church rising

up in their midst giving the place the appearance of an English village.

Among the industrial concerns of the city may be mentioned its textile mills and the Mysore **Soap Factory** Government Soap Factory on the **and** Avenue Road. Mysore Sandal Soap **Silk Farm** is well-known all over the world. Processes of making high class toilet and washing-soap may be seen by visitors with the permission of the superintendent of the factory. The Agricultural Laboaratory in the same locality is well worth a visit by those who are interested in scientific methods of Agriculture. In the southern extremity of the Basavanagudi extension is situated the Salvation Army Tata Silk Farm.

NANDI DRUG AND KOLAR GOLD FIELDS

Nandidrug is a hill station, one and a half miles from the railway station of the same name on the Bangalore-Chikkaballapur-Kolar-Nandi Bowringpet section. The drug is about 4,850 feet above sea level and commands an extensive view of the country, wild and charming with its large jungles and perennial springs. On the first heavy fall of rain following upon a period of dry weather, myriads of lights along the valleys of the North Pennar and towards the north resembling the amps in the streets of a great city, a phenomenon which has not yet been satisfactorily explained. The salubrious climate of the drug makes it one of the most popular hot weather resorts in South India. There are five well-furnished bungalows providing lodgings at reasonable charges. Conveyance and postal arrangements are good.

The hill was first fortified by the Nayaks of Chikkaballapur but the extensive fortifications, now in ruins, were erected by Hyder Fort and Tipu Sultan. Tipu's Drop is a precipitous cliff at the north-west angle of the fort from which Tipu is said to have hurled his prisoners. Hyder's Drop is on a small hill to the north. In the centre of the extensive plateau at the top, there is a well-constructed

tank called Amritasarovara or the Lake of Nectar fed by perennial springs and is noted for its crystalline purity. The temple on the hill is dedicated to Yoganandisvara. There are also two good looking cave temples, the Virabhadra temple in a large cave near the Fort Gate and the Gopinatha temple on the Gopinatha Hills.

But a more remarkable shrine is the Bhoga Nandisvara temple at Nandi, a village at the north-eastern base of Nandidrug.

Bhoga Nandisvara It is perhaps the finest and the most ornate of the Dravidian temples in the State. It is double-celled as the Hoysalesvara temple of Halebid. The northern shrine is dedicated to Bhoganandisvara and the southern one to Arunachalesvara. The Kalyana Mantapa is built of black stone. "The pillars are beautifully carved from top to bottom. The delicacy of work and the elaboration of details are simply marvellous. No where else such exquisite is workmanship to be seen, not even in the fine Hoysala temples of the State. Birds, beasts, foliage, and human figures are perfectly chiselled. Not even an inch of space is left vacant. Each pillar has two female figures, about $2\frac{1}{2}$ feet high, standing on two sides in front of the pilasters which are surmounted by elegantly carved miniature turrets, the other sides having vases with creepers above on which tiny birds are perched in a variety of poses. There is also, between the female figures, a third pilaster surmounted by a similar turret. The whole is carved out of one

block of stone." The larger figures are all well carved in sharp outline.

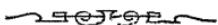
Starting from Nandidrug, the visitor proceeds to Kolar, one of the important cities of the State from the days of the Gangas

Kolar when it was known by the name of Kuvalala. The Kolaramma temple is an ordinary structure in the Dravadian style of architecture, but has more than a local reputation. On the east side of the Kolar Hills there is a perennial underground spring named the Anthara-Ganga and is considered by the Hindus as a very sacred place.

From Kolar the tourist proceeds to Bowring-pet which is the junction for the Gold-Mines Railways. The mining area covers

Gold Fields about 35 square miles and contains one of the deepest mines in the world.

The mines are reached by a branch railway. It was in 1873 that Mr. M. F. Lavelle applied to the Government of Mysore for the exclusive privilege of mining in the Kolar district and the operations were begun near Oorgam in 1875. From that time on the gold mining companies had various vicissitudes of fortune and now the industry is in a highly flourishing condition employing more than 20,000 men. Permission to visit the mines may be had on application to the Superintendent or the Chief Inspecters of Mines in Mysore, Oorgaun and Kolar Gold Filds.



OTHER PLACES OF INTEREST

Agumbe in the Kadur district is reached via Tirthahalli. It commands a very fine view of the entire Kanara district down to the **Agumbe** Arabian Sea. From here, the enchanting sight of the sunset in the Western Ocean may be seen; within five minutes the flaming crimson disk assumes a myriad wondrous shapes, producing marvellous colour effects on sky and sea.

Belagami, a village in the Shikarpur taluk near Soraba, is noted for its fine old temples. It was once a well-known university **Belagami** centre and had five Mathas belonging respectively to the votaries of Siva, Bramha, Jina and Buddha, and in later times it was a great centre of Saivite teaching. The place abounds with inscriptions, more than eighty being dated before the 13th century. The chief temples of this place are those dedicated to Kedaresvara, Panchalinga, Kaitabhesvara, Somesvara and Tripurantakesvara, all of them in the Chalukyan style, rich with five carvings which are not surpassed in taste or finish by any in Mysore.

Biligirirangan Hills, about twenty miles from Chamarajanagar on the Mysore-Chamarajanagar line, are within the limits of the **Biligiri-rangan Hills** Yalandur Jagir. The slopes of the hills are thickly-wooded and inhabited by large herds of elephants. The only inhabitants of the place are the aboriginal

Soligas. On the top of the hill is the temple of Biligiri Rangasvami.

Harihara is an ancient town in the Chitaldrug district on the banks of the Tungabhadra river and is situated on the Bangalore—

Harihara Poona line. It is a well-known place of pilgrimage for the Hindus, and the temple of Hariharaesvara is a highly ornate Chalukyan temple built in 1223 A.D.

Nanjangud is a town on the river Kapini, a tributary to Kavery. It is one of the chief places of pilgrimage and a well-known centre

Nanjangud of Saivite worship. The Srikanthesvara temple is a large Dravidian structure of considerable antiquity. The celebrated car festival of Srikanthesvara held at the end of March attracts thousands of devotees from all parts of South India. Here is also a *matha* of the Madhva school named after one of its greatest pontiffs, Raghavendra Tirtha (1624-71 A.D.)

Sivaganga, celebrated in the puranas by the name of Dakshinakasi, is a sacred hill (4,559 feet above sea level) in the north-west of

Sivaganga the Nelamangala taluk, the nearest railway station being Niduvanda on the Bangalore—Poona line. The two principal temples dedicated to Gangadharesvara and Honna Devamma are formed out of large natural caverns, the ascent to which is by an imposing flight of stone steps. There are eight springs, and the most noted of them is the Patala Ganga contained

in a deep and extremely narrow cleft of rock. At the extreme summit of the hill are two pillars from beneath one of which about a quart of water oozes out on the winter solstice or *makara sankranti* day. On the eastern face of the hill is a Lingayat establishment called the Rachotि Matha. In the village at the foot of the hill there is a matha of the Sri Sankaracharya order.
